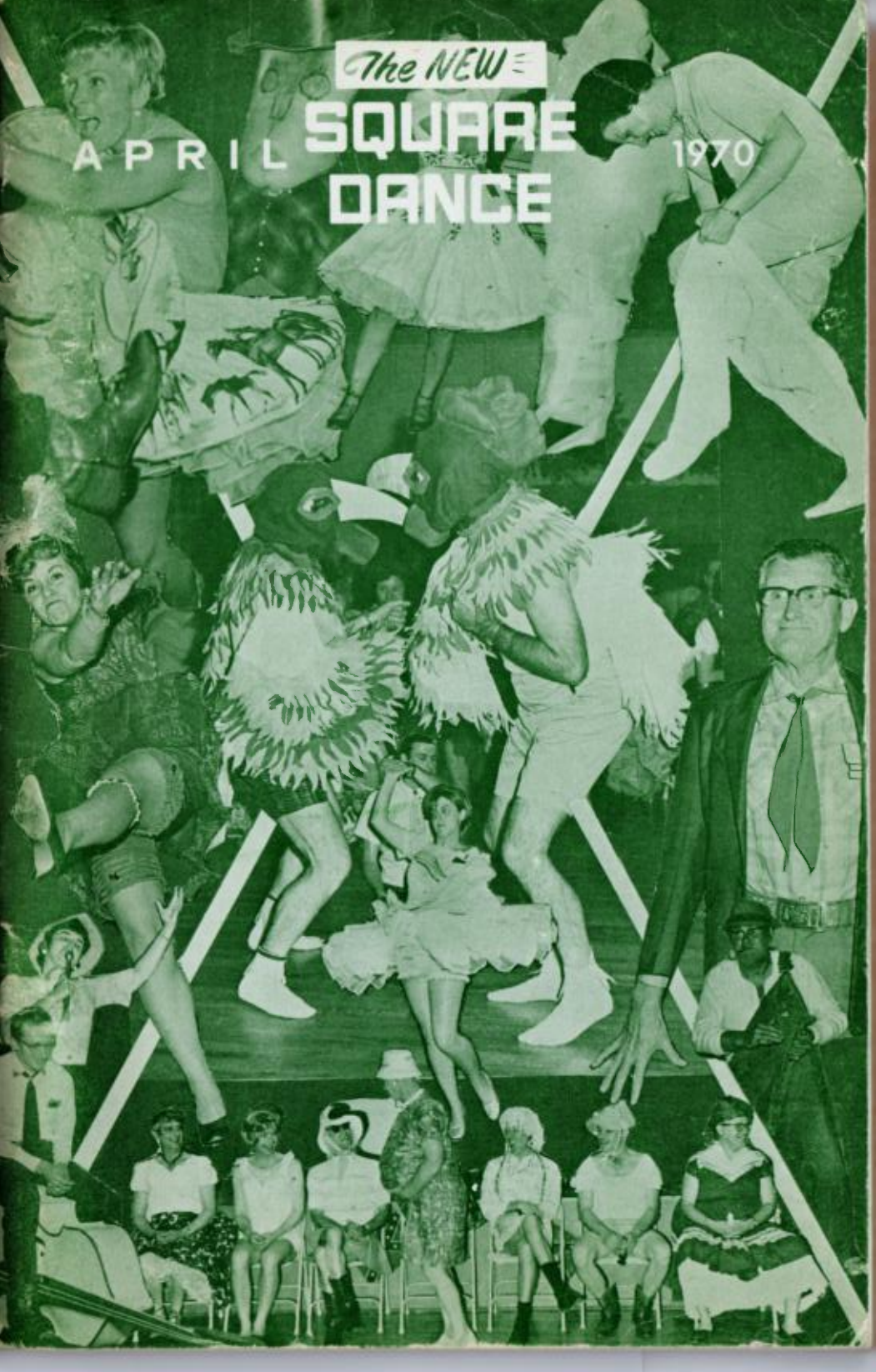


*The NEW*

# SQUARE DANCE

1970



# THE



# EDITORS' PAGE



Several weeks ago, the Sunday supplement featured "Vacations with a purpose" and contrasted the thoughts, on returning to work, of a man who loafed and whiled away his time idly, to those of the man who spent his vacation learning golf or sailing or visiting a new location.

Unfortunately, the article did not mention square dancing as a new hobby to be learned during a vacation. But, if this feature is a sign of the times, then the dance institute for beginners, such as the Ky. Septemberfest, is right in step and so are all the callers' colleges and sessions.

This issue lists many S/D vacations (we haven't counted the actual number) which are also "vacations with a purpose," or many purposes if you will. Every dancer will improve his dancing ability by attending these concentrated sessions; he should also gain as much from the atmosphere of vacation fun and from being with fellow-dancers from other localities. Another of

the greater benefits is the opportunity for a couple to relax and enjoy being together. Square dancing is a "togetherness" activity; this is inherent in its nature, and it provides wonderful opportunities to re-create a special relationship for any couple (even for the busy callers and their wives.)

One point we'll probably repeat yearly as long as we are editors, because we believe in it so strongly. When you go to any S/D vacation, take time to see what's there, and in the surrounding area. Dance sessions are scheduled for those who want to participate at that particular time. Dancers do not have to be at every square-up, and they short-change themselves, if they do not make even a S/D vacation a relaxed and interesting one.

Try a S/D vacation this summer. You'll come home with memories to cherish. And when you write for information on those we've listed, mention where you saw it.

# *The NEW* **SQUARE DANCE**

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WITH THE SWINGING LINES"

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April, 1970

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# MAIL

In the workshop of January 1970 edition of SQUARE DANCE, the reference is to styling and prostitution of basics and callers without intestinal fortitude to stop the prostitution of the basics.

I personally am against the prostituting of the basics of square dancing. Personally, I tell the beginners that if I don't teach it, it isn't square dancing. It doesn't take long after they get out to learn the garbage which is floating around under the guise of styling. It would also appear that advanced dancers enjoy teaching it to new dancers. Callers go along with it — or they lose their popularity. (I think a local group is baiting me because I have told them that the trash they are picking up is not square dancing.)

Just how are the callers that are against the trash to stop it? Get the dancers' attention with a baseball bat? I'm just a local trying to keep square dancing going so I presume I can quit and be stuck with expensive equipment — which I may do if callers don't quit bringing out garbage basics. Not that quitting is the answer — others will come and go along with the non-square dance movements.

If you have a solution I would be glad to hear it. Fred Ahrenholz  
Quincy, California

Congratulations on the best issue of S/D yet! The 6½ pages devoted to contras just about bowled me over. Keep plugging away and maybe, just maybe, we can convince the S/D public that contras are an integral part of our dance picture, just as much as rounds are. As for the folks who like their dancing more complicated, they ought to dance one of Ralph Page's "Kitchen Junket" contras when you change from active to inactive here and there all up and down the lines! Dancers just don't know what they're missing until they

have danced in a good set where every single dancer is smack on the phrase and still doing their own individual steps with style.

On the Editors Page I find a reference to the suggestion that I made in a letter to Will Orlich. If I might, let me clarify exactly what I meant. Indeed it would be difficult to pinpoint the authors of many movements for a history of choreography. I was referring to "way back when" examples of our "modern" terms. A few might be the use of "square thru" in Queen's Favorite, the "rotary chain" in the Lancers, "star thru" in Spanish Circle, etc. We have some very dedicated researchers among us, maybe they can dredge up some instances where our figures were used even earlier. I've been told that just about everything stems from the Morris Dance. What I'd like to see is some black and white examples of this. One thing that has been plaguing me is the "ocean wave," where did it come from?

Also, congratulations on the article, "Why Square Dance"... yet another example where S/D dancing is doing something constructive for the brotherhood of man. We need more leaders like Warren Quates.

Bill Barton  
Cornish Flats, N.H.

The Ocean Wave was a discussion item at a recent meeting of the North of Boston Callers Association where Ed Moody created this poetic answer:

"Ocean wave" got argued —  
My friends, it sure ain't new.  
The history of that movement  
Right here I'll pass to you.  
The first time it was offered,  
The first time it was seen  
Was in a big French ballroom  
In eighteen hundred eighteen.  
It swam across the channel  
To England now I say  
To get put in "Pins And Needles"  
An English fine "long-way."  
Then it sailed the ocean  
But the Yankees changed its name.  
Here it is "Hulls Victory"  
But the Ocean Wave's the same.  
The movement is sure dandy  
It's true — it sure is nifty,  
But the age of that fine figure  
Has just passed a hundred fifty!





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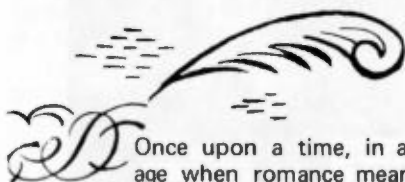
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# Meanderings...



Once upon a time, in an age when romance meant a mysterious, unfootprinted moon hanging in the sky, plus a blushing unfathomable maiden in the park instead of a made-up, scalloped, Galloped, psycho-analyzed female in a drive-in, there lived a stubborn old king with peculiar notions.

He didn't know what it was like to be in love, and he hated love with a passion everytime he saw it. He therefore hated dancing, both squarely and roundly, for romance might blossom forth from a well-proportioned dixie daisy, forthwith. He issued an edict that forbade dancing, romancing and dixie daisies. This, he thought, would be the end of that.

But, fraught with inconsistencies we all are; alas, so wasn't our king, who was literally loaded with them, forsooth. As dispassionate as he was to passion, he nevertheless had a passion for eating cake. He loved it. He adored it. He didn't eschew it. He'd sooner do a cake walk at midnight than a bunny hop at dawn.

Now a wise squire, who secretly loved the king's daughter, got fed up to the teeth with the king's edict, and wanted to dance and romance once again, and watched the king gobble greedily his cake, and got an idea. As we said — he was wise, as squires are wont to be.

He approached the royal bakers, who were also fed up to here with the king's edict, and they agreed to over-

season and underseason the king's cake until it tasted awful, and he would storm and thunder in protest. They did. It did. He did.

Then one day as the king was brooding in a cake-starved stupor, longing for the good old cakes of yesteryear (not knowing about the conspiracy), the squire allowed as how the king was miserable, and also allowed as how his subjects were miserable because they couldn't dance and romance. The squire bet the king a twopence that if he would lift the edict, the cake would probably taste better again, and all the



people would dance in the streets. He did. It did. They did.

And once more the king called for his cake, he called for his bowl and he called for his fiddlers three, who sawed out a coupla hot hoedowns for the big street dance, and there was love and merriment.

The king smiled, too, through his gooey, pink-icing beard, as the squire escorted the king's daughter out into the moonlight and off to the squire dance, forthwith, forsooth, and forthrightly.

Moral: You can't have your cake and edict, too.

# ...by STAN BURDICK

Note: Names have been withheld to protect the near-guilty.

We hope these tasty little stories from time to time agree with you-all. Now we'll focus on some wanderings and a whoppin' mess o' miscellaneous frivolextraneousabsurdinalia (type-setters hate me.)

Cathie and I are so close to our Alaska trip we can taste the penguin pie, and we're itchin' to take off like a big Byrd. Full details to come next month!

**I THINK PEOPLE  
ARE ABOMNIBLE!**



I had an enlightening chat the other day with a group known as the North of Boston Callers, and although I was slated to give them some tidbits, I got much more from them than I gave in terms of lots o' free philosophy, solid as Plymouth Rock. I had the distinct impression that if the whole wide square dance world should cease to spin its top tomorrow, these traditional fellows would still be down in their halls, spinning out music to prompt a "longways" with. And I mean that respectfully! Sometime every conscientious leader in the activity ought to go sit on that Plymouth Rock and meditate on whether or not we're trying to

build a monumental recreational institution on shifting sand, I reckon. And that's my serious thought for the month.

**....YES, VIRGINIA,  
THERE IS  
A REEL!**



Women are wonderfully irrational creatures, or maybe it's that we men just can't fathom the logic that certainly resides at the core of this plea:

"Please help me vacuum the rooms, dear; we can't possibly let the cleaning lady see this mess when she comes tomorrow." The same kind of logic can make an electric pole near the curb actually come over and scrape the side of her parked car, or can make a dress on sale save you more money by its acquisition than you had to begin with. Had it not been for the sale, you might have become a desolate pauper! Despite the mental mysteries, long live the mystique, inherently feminine. Imagine what a typical square dance would be without the magical, mysterious, marvelous presence of the more-than-fair sex!

The other day I heard a radio advertisement for three-legged chickens on sale at the local butcher shop. I got to thinking. Already you know how my

mind works. Suppose we had been endowed with three hands instead of two. Wouldn't that be wonderful, especially if one of the three were a "neutral," no-thumbs variety of hand? Then we could stick out that old neutral just anytime we weren't sure what hand the caller called for. Think of the embarrassment and breakdown we'd save ourselves. Think how different today's choreography would be. Why, we could do a triple allemande simultaneously, as long as we'd also be given three corners. How lucky can ya get?



Remember the little piece we did about Myron's cow in Nebraska a few months ago? Well, we heard indirectly about a garden farmer, also a square dancer, in Vermont who was known to go out and cover 1000 tomato plants after midnight, using a flashlight attached to his hat because he didn't want to miss a good dance, and also he didn't want the plants to freeze. So now we've got mixed up tomato plants, too!

I've seen many Girl Scout cookies (I even married one), but in my whole life I never saw a kookie Girl Scout! Same goes for square dancers! You have to look long and hard to find a kookie square dancer. That's a tribute to the activity or to the kind of people it attracts.

See, I said something serious twice in one episode! That's a near record for an old April fool. Goodbye for another moon; and may it not rain on your parade!



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## COVER TALK

Photos on the cover this month are used through the courtesy of Fontana Village Resort. They suggest our theme for this issue: Vacations, After-Parties, and a little April Foolishness.



# *Teach Em Right- Treat Em Right*



by Ken Oppenlander and Don Burkholder

The authors give special recognition to the Santa Fe Square Dance Club of Topeka, Kansas, for their complete co-operation in the research which was done for this article.

Almost anyone with a minimum knowledge of square dancing can teach another person how to complete most square dance movements. To teach quickly, smoothly, completely and without losing their interest may be an entirely different situation.

No single factor is as important to the future of square dancing as the proper teaching and management of our new dancers. These couples must be taught not only the mechanics of a movement, but how to complete it with the utmost in grace, style and rhythm. They must also be kept content and enthused about their new hobby at all times. This is a real challenge and a great necessity if we are to continue to be a big, healthy, growing, hobby.

The single purpose of this article is to encourage the clubs and callers to do some constructive analysis of their own methods of teaching our new dancers. We are also offering some ideas and suggestions for future classes.

A great portion of the information in this article was acquired by caller Ken Oppenlander and his wife, Betty, who drove 120 miles per night in or-

der to participate in a beginners' group being taught by Don Burkholder and his wife, Elsie. Don had made previous arrangements with the club to withhold the identity of a beginning couple. This proved to be a very valuable method of gaining honest opinions and gripes from the new couples.

The first night is one of the most important hurdles that you will have to cross with the new couples. They should be furnished as much information on square dancing as possible before they attend for the first time. This can be done by mail or through the sponsoring couples who are bringing the new dancers. By all means, be sure that they are informed as to what to wear to your beginners' sessions. Remember, these new people are complete strangers to square dancing and the more information you can give them, the more at ease they are going to be. Each new dancer should be furnished with a neat, easy-to-read name tag. You should also make certain that the experienced dancers who are there to help have worn their name tags. At the early part of the evening, the caller should take time to explain a little bit about how a square dance is put together and what the difference is between a patter and a singing call. Some time should also be taken to give some

information on the size and organization of square dancing in your area. Always keep in mind that 75% of the new dancer's philosophy will be developed in his initial days of learning.

In the actual teaching of these couples, be very cautious about over-teaching on the first few nights. These should be dedicated to letting them enjoy themselves and selling them on square dancing. Your concentrated teaching efforts can begin after you have them indoctrinated into our hobby.

Never keep your new dancers on the floor for long periods of time. They are going to tire very easily for the first few nights. A tired dancer is much more difficult to keep interested and alert.

Teach them style and rhythm from the very first night. Remember, if they do not move to the music, they are not dancing. If you teach some very basic round dance mixers from the first evening, this will be a huge help in developing their style and rhythm.

The beginners night should be operated as much as possible like your regular dances. Give them variety in music and material through the entire evening. Give your new couples certain responsibilities such as helping with refreshments or cleaning up afterwards. This will make them feel more like they are a part of the group and will also serve to teach them the square dancer's philosophy of everyone working for the good of their own club.

It is a good idea not to accept dancers after the second night. If they are going to be able to attend regularly, they will be able to arrange their schedule to start their attendance one of the first two nights. If you accept couples past the second night, you will be repeating the material the third time for some of the ones who started the first night.

Do not hurry into mixing your new dancers. Remember that they are entering a whole new concept of recreation and some of them are going to be

very self-conscious at first. Use your own discretion, but try to look at it from the dancer's viewpoint before you decide to start mixing them.

Make every effort to schedule your beginners so that you are meeting with them at least once a week. If you go longer than this between nights, you will leave too large a possibility for forgetting the material between lessons.

It is a good investment to send a postcard to the new people before the second night. You can let them know how much you enjoyed meeting them, and at the same time, remind them of the next meeting. It might also be worthwhile to send a card to a couple who has missed and tell them that they were missed and that you hope they will be able to return on the next night. Personal contact cannot be overdone.

When teaching a new movement at any time, keep in mind that they are completely unfamiliar with this type of activity and will have to have every movement explained to them in the greatest detail possible. Do not stop explaining and walking through a new movement until you are positive that every dancer on the floor understands exactly how it is done. Explain what position you are in when starting the movement and where you will be at the conclusion of the movement.

Make sure that the dancers understand exactly what the name of the movement is and if it has more than one term that applies to it, make sure they know what they are. Give them examples of the various ways that commands can be given such as, left allemande, allemande left, or just allemande.

If you are using experienced dancers as helpers, there are other factors that may have to be dealt with. The experienced dancers should understand that they can be of the most value by being perfect students themselves. They should not teach or help individual dancers while the caller is trying to talk to the entire group. They

should also refrain from doing any movement in any way other than the way it is being taught. This will do much to confuse the new dancers. Experienced dancers should also understand that the new dancer does not like to be pushed or pulled into place. If the new dancers do not understand a movement, the caller should review it.

A bad habit of some groups is to have the experienced dancers dance a tip during the evening in front of the new dancers. In the first place, this is an expression of superiority to the new people. This also lets the dancers see how involved it is, and it may cause some depression. If you only lose one couple because of this, it is a very serious mistake. If the helping couples want to dance a regular tip, they should make arrangements to do it at the end of the evening after the new dancers have left.

The caller and the experienced dancers should watch for couples that are staying to themselves and not mixing with the other dancers. An effort should be made to visit with them and make them feel more a part of the group.

One of the biggest "non-calling" responsibilities that the caller will have is the constant analysis of the group. He should be continually watching for signs of confusion or depression. When

this shows up, take immediate steps to correct the situation. As an example, if you see the dancers bogging down on the newer movements that you have taught them, drop back to a lower level of dancing for them, and try to inject some fun material and good music to build their morale back up. When this has been accomplished, you can then review the material that they were having trouble with and continue from there.

Always end the evening with a tip of music and material that you know they will enjoy and can do easily. This will leave them with a good feeling toward dancing and will help keep the enthusiasm up and the dropouts down.

Do not be guilty of "short changing" the new dancers. The days of teaching properly in ten to fifteen nights are in the past. With the club level of dancing as high as it is today, you should offer an absolute minimum of twenty nights of learning. Twenty-five or thirty five would be even more desirable, but it is difficult to find a sponsoring club that is willing to wait that long for their new dancers.

Always keep in mind that the entire future of square dancing is in the success or failure of our teaching and training programs. Take the time to plan and prepare for your beginners and then, teach them right — treat them right!

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# DANCING AT GRANITE HILL

by Charles L. Lott





Prior to opening Granite Hill six years ago I had fooled around a bit with calling, never being very serious about it. Prior to that time, maybe twelve years ago, Pauline and I had organized our local Cannonaders Club, which is still going strong with its original caller, Milt Neidlinger of Reisters-town, Md. So much for background.

Being open all year, Granite Hill can handle about 200 families. We have a large main camp, three areas for club camping, a large play area, miniature golf course, a small lake, and our 40 x 60 recreation building with store and office attached. This rec building is completely insulated and has electric heat. We use it for just about everything: club suppers, meetings, community functions, local square dancing, church services every Sunday, hymn sings and our camper easy level square dances. We have a suspended acoustical ceiling and the sound is great.

We have a dance every Saturday night from March to December and in between if there are people to justify it. I play every dance by ear and try to keep the evening moving with something for everyone. If at all possible I will dance the children separately from the adults. I find that mixing them is less than ideal.

We use a lot of circle dances and our usual lead off is Patty Cake Polka using the Shaw record. Then I give them a few basics still in the big ring. Second go round, we use the big circle again, with maybe DoSaDo Mixer or Jiffy, then a review of the first tip basics, since there will be a lot of new people in this time who were probably watching the first tip. I try to get them into squares in this second tip. This is

a critical tip, as I find that if you can keep them happy through this, you've usually got them for the evening. In this second tip I usually use Stan's "In The Evening By The Moonlight" on Top, with his easy figure.

About this time there is usually a lot of clamor from the kids, and we'll do Bunny Hop, Hokey Pokey or a simplified version of Patty Cake Polka or Jiffy. Maybe we'll just fool around in a big circle. Material isn't too important as long as you keep them moving and hilarious.

When the kids aren't dancing between tips we do a lot of ballroom dancing. I put on old standards like Star Dust, It Had To Be You, and lots and lots of waltzes and polkas. We have a lot of luck with this. I find that older people especially like to dance these numbers and they will stay with it all evening. Many of these folks who get up to waltz will not participate in the squares.

Since we are working primarily with people who have never before danced, we confine our material to stars, do sa dos, see saw, swings, left allemande, and grand right and left, etc. We don't go much beyond this. We give them just enough to hold them for one evening. For singing calls, I use current top singing call instrumentals and old favorite tunes, writing my calls to suit the group. I also use some easy directionally called gimmicks like pass thru, U turn back, ladies in the middle stand back to back, etc. We use some traditional dances like Nine Pin or Red River Valley, maybe throwing in a Virginia Reel. Sometimes we use the solo version of Alley Cat and get every last person on his feet.

Based on dancer reaction, here's



one of my favorites. I use it to the Grenn "Good Old Summertime." I stole the figure from Bruce Johnson. Use any break.

Bunch those ladies back to back  
Men promenade the set  
Go all the way around  
And turn your partner by the left  
Go once and a half around, the men  
back in

Girls go around the outside track  
All the way around and then  
Turn your partner by the left  
And to your corner go  
Swing that corner round and promen-  
ade

Promenade and sing with me  
In the Good Old Summertime.

If there are club dancers present, and there usually are, I'll call briefly for them and let them show off between tips. During the ballroom dancing I help Pauline in the store, check on the golf course, and teen porch, maybe open a stopped-up toilet, and take care of various camper's needs. It makes a busy evening. Sometimes Pauline and I will demonstrate a round for the people.

We also have square dance week-ends, where dancer-camper groups come in with their own callers and R/D leaders, taking over the hall for the whole weekend. We schedule four or five of these a season. When this happens, I stipulate that there must be some time given between tips for the non-dancing campers to have a chance. Either the visiting caller or I will call for this. We find that too much club dancing is a detriment to participation by non-dancers. They are reluctant to make fools of themselves in the presence of these "experts."

We've had dozens of people go back home, hunt up beginners' classes, and come back the following season with a big grin on their faces, wearing club badges. So we think we have our place in the activity. We've introduced thousands to square dancing, many of whom have gone on to become club dancers.



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# After-Party Fun

by Ray Smith



People down in our part of the country go for after-parties, especially at club festivals, and everybody puts on an after-party when they graduate a beginner group of square dancers. I have been working with this phase of square dancing for many years, especially at the summer and weekend institutes. The people look forward to this kind of fun after the dance.

I always suggest to people putting on an after-party to prepare for it in advance. Have all the props and know what is to be done. If you use audience participation be sure that you know the persons you are going to use. Try to choose the ones that are cut-ups and good sports. Never make the after-party too long. Forty-five minutes is long enough for any group.

Remember the ones who are putting on the after-party are amateurs. Don't try to be professional. If the spectators are looking for that, they can turn on the TV.

I have also seen many after-parties go flat because the caller would tell someone of his group to get up an after-party. This type of after-party is no good unless you have some one who is really good at this. The best way is for the caller to put it on. The dancers like to see their instructor do these skits.

I put on many weekend institutes in Texas, with my brother Harper Smith, who does a lot of traveling and calling all over the country. We work

together at Kirkwood Lodge, and I direct the Rocky Mt. S/D Camp on Lookout Mountain west of Denver. I would say safely that the after-party movement started at this camp. I started the skits there about twenty years ago. There is nothing better for a square dancer than to sit back after he has had his coffee and refreshments and have a few belly laughs. He will remember longer the week of square dancing. Our schedule at a week's institute is to have a regular dance from 8 to 11 o'clock, then refreshments for about 30 minutes, then about 45 minutes of after-party fun. I always say, "Send them to bed happy and you can get more out of them the next day."

Some people in parts of the country are mixed up on what an after-party is. At a big festival, they advertised that they would have an after-party. Being interested in this, I said to myself, "Here is where I get some new material." To my great disappointment the after-party turned out to be just another dance that lasted until 3 a.m. This should not be advertised as an after-party.

The materials found in my new book are not all mine. I have given credit for skits if I knew the originator, although it is hard to find the creators of many.

Here are three stunts from the book, *After-Party Fun*, available from Ray Smith, Star Harbor, Rt. 1, Malakoff, Tex. 75148.



## ODE TO A GRECIAN URN

**PARTICIPANTS:** Eight men (one is an un-informed stooge). It is important that the stooge be a good sport. **PROPS:** Eight bed sheets, eight metal pitchers (eight 2 lb. coffee cans may be used), eight green head wreaths or facsimiles. **MUSIC:** Kon-Tiki (Mayflower 19).

**OBJECT:** Men should wear swimming trunks with the bed sheets over one shoulder and around the body. The green wreath is for the head. Each man will carry a pitcher three-quarters full of water on his right shoulder. As the music starts, the men will appear in a single file, two-stepping to the music and in unison, with space between each one for action. After four two-steps, every other man will kneel down on his left knee and the man behind him will pour a small amount of water in the pitcher on the kneeling man's shoulder. The man pouring the water will not remove the pitcher from his shoulder but will hold it firmly, bend forward and tilt the pitcher. The men to kneel first are first, third, fifth, seventh men in line. After four more two-steps, the second, fourth, sixth and eighth men in line will kneel and the men behind them will pour water into their pitchers. Number eight man will have no one to pour any water in his pitcher, but he will kneel just the same.

Now, as the fun starts, the first man will lead the line into a circle and the number eight man will take his place in the center of the circle and kneel so that each man can pour a little water in his pitcher. As the number eight man is the un-informed stooge thinking that his fellow performers are going to pour only a little water but they pour the whole contents of their pitchers upon his head.

**NOTE:** As this gag depicts a solemn ritual, the performers should look the part, no smiles, etc. This ritual is all set to music, and it may be necessary to rehearse as even the kneeling and pouring are allotted so many beats of music.

**SUGGESTION:** At the point of this solemn ritual where the last man kneels but has no one to pour any water in his pitcher, have one of the kids run out with a glass of water and pour it in his pitcher.

## BINGO MIXER

**PARTICIPANTS:** The whole gang.

**PROPS:** Mimeographed sheets ruled off for squares like Bingo cards, a pencil for each person.

As each person arrives hand them a pencil and sheet for the game. Have them sign a slip of paper and drop it in a hat. This slip with the name on it will serve as master check list for the Bingo game.

Explain to everyone that the object is to fill all of the squares on the sheet with the autographs of those in attendance. About halfway through the evening's program have the Bingo drawing. Draw a slip from the hat and read the name loud and clear, repeat once. So you can check back, line up the slips one under the other on a level surface.

You can have more than one drawing for a Bingo. We suggest you continue your program and have another drawing later. To win you must have the names that have been called out on your sheet in a straight row across, down or on the diagonal. There are not any free squares. Prizes can be awarded.



## BLINDFOLDED SQUARE

**PARTICIPANTS:** At least one full square and a live caller. **PROPS:** Eight blindfolds, one fur glove, one bar-b-que mitten, one rubber glove filled with water and tied tight, one work glove with the palm covered with double-faced Scotch tape.

**OBJECT:** Blindfold all eight people in the square. As soon as the ladies are blindfolded take the blindfolds off the men. Call the dance with the women blindfolded. You will have aids to help hand the men dancers one of the gloves — now the fun starts.

**SUGGESTION:** Let the dancers dance without the gloves so the blindfolded ladies will feel more at ease. We found it worked well as the caller was calling a "right and left grand" for four helpers to hold the gloves so that the dancers could get their hands in them. The rubber glove will not be worn but it is filled with water and will be handed to a lady as she comes by. You could have your aids wear gloves and have them cut out the men dancers just after allemande left as the right and left grand starts.



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Newest Flip Square GR 12120

## WONDERFUL TIME (Evil Companions)

by Earl Johnston

### RECENT ROUNDS

14132 Waltz De-Lite/ Hi Dolly

14131 Duet in  $\frac{3}{4}$  Time/Town Tavern

14130 All My Love/ My Good Lady

14129 Falling in Love Again/Who's Sorry Now

### RECENT CHALLENGE DANCES

13022 Pair The Line Workshop

13021 Change a Web

13020 Fan The Top Workshop

13019 Barge Thru



# TOP

Newest Flip Squares TOP 25206

## DRIFTWOOD

by Reath Blickenderfer

TOP 25207

## JOHN HENRY

by Ray Bohn

NOTE: This is a limited basics fun dance done to an old favorite.

### RECENT SQUARES

25205 Sing It With Me -Bauer

25204 Back To Donegal- Jones

25202 Sunshine Nelly- Hartman

25201 Gonna Change Everything-  
Peterson

### RECENT HOEDOWNS

25203 Fire / Fog

25199 Flatrock / Rehash

25196 Diesel Power / Big Logger

25194 Tank Train / Monorail





# WHAT DOES THE FUTURE HOLD



by Clarence G. Scholtz

In most areas of the country there are two forms of square dance clubs: the closed and the open, although a few groups do follow different procedures.

The closed clubs make it very plain that those other than their own members are not welcome, by their actions and by their advertising in the local bulletins such as those published by area federations.

For a while, these closed groups prosper, but then come the facts which they must face. Members die, take sick, and can dance no more, move to some other locality, and gradually the original number of members declines. Up to a point the decline is not fatal, but sometimes the size of the club diminishes until it becomes a burden to pay for callers and dance quarters.

On the other hand, the open clubs

can and do gather more dancers to replace those who must leave for one reason or another. In fact, if these clubs offer the right atmosphere, the number of club members usually keeps increasing until possibly their problem is not how to keep going, but rather how to find sufficient space to handle all their dancing members and visitors.

Speaking of the right atmosphere, visiting dancers can usually tell within minutes whether they are welcome or not at any club. If all the members rush to fill up the squares with their own friends or with those they know are better dancers, this leaves the visitors with the poorer dancers and some squares with vacancies.

The visitors are never told they are not wanted (they don't have to be). The freeze is on, and who is so thick-skinned that he will not recognize the fact?

This is not just a single incident. Of the scores of clubs, some are noted for such behavior, yet members of these same clubs complain about their club not advancing as do other clubs. It is a case of "we are always right; the other fellow is always wrong."

Naturally the caller, or callers (some clubs have more than one) is a drawing card, and if the caller's wife has a pleasing personality to add to that, the atmosphere is generally satisfactory, but the final clincher is the attitude of the members themselves. Dancers who are frozen out seldom come back.

Many clubs have officers elected each year to the posts of president, vice president, secretary and treasurer. Maybe it would be wise to also have a position of official greeter — a couple or even one person who would meet all strangers with a handshake, a word of welcome and an introduction to a

few of the club members. This would have a tendency to break up cliques; it would also eliminate a frosty atmosphere until the newcomers become acquainted on their own.

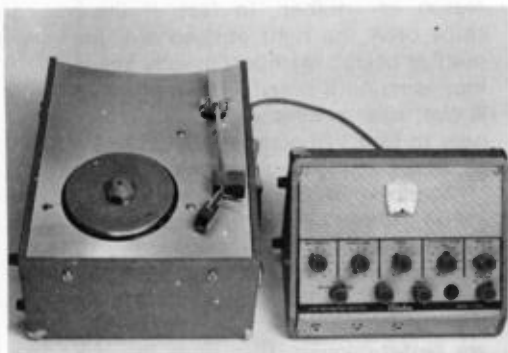
Square dancing in the east seems to be attracting more and more persons. The right atmosphere will continue this trend; the wrong atmosphere will not only stop this trend but erode the present squares of fun.

Those who dance by making it a business rather than fun, and who ignore those who dance for fun and seek association only with those who feel the same way they do, are cutting off their noses to spite their faces, and more important, are hurting the entire program of square dancing. The majority of dancers pay their money to have fun, and clubs must furnish this fun, or watch the majority of dancers go elsewhere to find it.

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S/D VACATIONS—



## APRIL

10-12, **SPRING SPIN**, Titusville, Pa. Write to Ron Schnelder, 24584 Sprague Rd. Olmsted Falls, Ohio 44138.

17-19, **CONCORD WEEKEND** at Concord Inn Garden Hotel. Write Dottie Klefer, 45H Red Hill Circle Drive, Tiburon, Cal. 94920.

17-19, **S/D WEEKEND**, Manning Park Lodge, B.C. Contact Vic Harris, 20086 Grade Crescent, RR 2, Langley, B.C.

24-26, **R/D WEEKEND**, Chula Vista, Wisc. Dells, Wisc. Write Vera Kaminski, Chula Vista, Wisc. Dells, Wisc. 53965.

24-26, **SPRING FLING**, LaCrosse, Wisc. Write Bill & Charlotte Levinger, 1327 Main St. LaCrosse, Wisc. 54601.

25— May 3; Sept. 26— Oct. 4; **SWAP SHOP**, Fontana Village Resort. Write Fontana Village, Fontana Dam, N.C. 28733.

## MAY

1-2; P.H.D. — Kansas State Convention, Exhibition Hall, 225 W. Douglas, Wichita.

1-2; **NEW MEXICO 23rd Annual S/D FESTIVAL**, Coliseum at N.M. State Fairgrounds, Albuquerque. Write Bill Kerr, 1800 Carol N. E., Albuquerque, N.M. 87112.

1-2; **21st PACIFIC NORTHWEST S/D FESTIVAL**, Ladner, B.C.

1-3; **SPRING S/D VACATION**, Jug End Barn, Mass. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903.

1-3; **4th GALLIA FESTIVAL**, Gallia City Fairgrounds, Gallipolis, O. Write Sonny Bess, 646 Adams Ave. Huntington, W.Va.

1-3; **SPRING FOLK DANCE WEEKEND**, the Inn at East Hill Farm, Troy, N.H. Write Ralph Page, 117 Washington St., Keene, N. H. 03431.

1-3; 8-10; 15-17; 22-24; 29-31; June 5-7; **Chula Vista Resort**, Wisc. Dells. Wisc. Write Vera Kaminski, Chula Vista Resort, Wisc. Dells, Wisc. 53965.

1-4; **SQUARE DANCE** in the **BAHAMAS**, Kings Inn, Freeport with the Gemini Squares of Cleveland. Call Fran Meler, 531-6935.

2-4; **22nd SILVER STATE S/D FESTIVAL**, Centennial Coliseum, Reno, Nev. Write Dave Friedman, 3601 Downey Ave. Reno. 89503.

6-10; Sept. 20-27; **REBEL ROUNDUP**, Fontana Village Resort. Write Fontana Village, Fontana Dam, N.C. 28733

8-10; 15-17; 22-24; 24-30; 31- June 6, 7-13; 14-20; **SPRING S/D WEEKENDS**, Fun Valley, Write Mack & Jean Henson, Fun Valley, South Fork, Colo. 81154. (See ad.)

8-10; **FUNARAMA WEEKEND**, Silver Pines Lodge, Idyllwild, Cal. Contact Kenn Reid, 503 No. 1st St. 42B, El Cajon, Cal. 92021.

9-10; **WESTERN CANADA S/D JAMBOREE**, Exhibition Gardens, Vancouver, B.C.

15-16; **11th Annual TULIP TIME FESTIVAL**, West Ottawa High School Gym, Holland, Mi. Write the festival at Civic Center, 150 West 8th St. Holland, Mich. 49423.

15-17; **2nd Annual S/D WEEKEND** at Eastover in the Berkshires, Lenox, Mass. Write Bob Paris, 16 Karen Rd. Danbury, Ct.

15-17; **SPRING FLING**, Atlantic City, N.J. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903.

15-17; ROCK SPRINGS WEEKEND (Near Junction City). Write Karl Edwards, 2502 Jasu Dr., Lawrence, Ks.

16-17; 11th BUCKEYE STATE CONVENTION, Sports Arena, Toledo, O. Write Paul Plehn, 534 Maple Blvd. Monroe, Mi. 48161.

16-17; APPLE BLOSSOM FESTIVAL, Bailey Ave. School, Plattsburgh, N.Y. Write Bob & Jo Barber, 12 Dennis Ave., Plattsburgh 12901.

17-24; Sept. 13-20; ACCENT ON ROUNDS, Fontana Village Resort. Write Fontana Village, Fontana Dam, N.C. 28733.

23-31; Sept. 5-13; FUN FEST, Fontana Village. See address in item above.

27-June 3; JAMAICA JAUNT. Write Ron Schneider, 24584 Sprague Rd., Olmsted Falls, O. 44138.

#### FOURTH ANNUAL

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28-31; SWINGIN' WEEKEND TO LAS VEGAS, from Hartford. Write Al Brundage, 83 Michael Rd., Stamford, Ct. 06903.

29; 500 FESTIVAL DANCE, K of C Hall, Highway 31 So., Indianapolis, Ind. Write Max Forsyth, 3201 E. Tulip, Indianapolis.

30; PEACH BLOSSOM FESTIVAL, Canajoharie, N.Y. Write C. Everett Dievendorf, 92 Reed St., Canajoharie 13317. (See ad.

30-June 1; R/D CAMP, Fease's Shady Rest Lodge, Rhinelander, Wisc. Write Rosemarie & Elmer Elias, 5106 S. Menard Dr., New Berlin, Wisc. 53151.

31-June 6; 8-14; 15-21; PRE-SUMMER S/D Weeks, Kirkwood Lodge. Write S/D Reservation Mgr., Kirkwood Lodge, Osage Beach, Mo. 65065.

#### JUNE

5-7; Turkey Run State Park. Write M. Forsyth, 3201 E. Tulip, Indianapolis, Ind.

5-7; Potawatomi Pow-wow, Pokagon State Park, Angola, Ind. Write S/D Holiday, P.O. Box 2253, Livonia, Mich. 48154.

5-25; ORIENT TOUR for R&S Dancers. Write Bob Dawson, 1863 Alta Vista, Sarasota, Fla. 33577.

5-7; 2nd Annual SUMMER SWING S/D Weekend on Houghton Lake, Prudenville, Mi. Write George Peterson, 3057 Dick Rd., RFD 3, Ionia, Mi. 48846.

6-7; CEDAR POINT CONVENTION, Sandusky, O. Write S. Burdick, 216 Williams St., Huron, O. 44839.

7- Sept. 5; (13 weeks) Peaceful Valley, Lyons, Colo. Write Karl Boehm, P.V. Lodge, Star Rt. Lyons, Colo. 80540.

11-13; 9th TORONTO-INTERNATIONAL S/D CONVENTION, Write Mrs. Lillian Chittick, 32 Ecker Dr. Toronto 14, Ont.

12-13; COLORADO STATE S/D FESTIVAL Harrison High School, Colorado Springs. Write John & Marie Suter, 2204 Robin Dr. Colorado Springs, Colo. 80909.

12-14; 7th Annual IDAHO STATE S & R/D FESTIVAL, Western Idaho Fair Grounds. Write Olive Mabey, 1013 No. 28th, Boise, Idaho 83703.

12-17; S/D WEEK at Boyne Highlands, Harbor Springs, Mi. Write Squarama, P.O. Box 5183, Grosse Pte, Mi. 48236.

14-20; 15th ALBERTA S/D INSTITUTE, Banff School of Fine Arts, Banff, Alberta. Write Gerry & Audrey Stuart, 609 Cres. Blvd. S.W., Calgary 6, Alberta, Can.

14-20; 21-27; 28-July 4; 5-11; 12-18; 19-Aug. 1; 2-8; 9-15; 16-22; 23-29; Twelve fun-filled weeks, Rainbow Lake Lodge, Brevard, N.C. 28712. Write above address.

17-20; HEART OF AMERICA S & R/DFESTIVAL, Lake Park, Camdenton, Mo. Write Buford Foster, Lake Pk. Camdenton, Mo.

19-21; BEAUX & BELLES SPRING WEEKEND, Bangor Lodge, Bracebridge, Ont. Can. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ont. Can.

19-21; 26-28; S/D WEEKEND, Lake Shore Resort, Write Bob Grandpre, 168 Circle Dr. West Springfield, Mass. 01089.

19-21; 20th Annual WASHINGTON S/D FESTIVAL, Wenatchee, Wash.

21-24; PRE-CONVENTION CALLERS CLINIC, Louisville (at a motel). Write Will Orlich, P.O. Box 8577, Bradenton, Fla. 33505.

25-27; 19th NATIONAL S/D CONVENTION, Louisville, Ky. Write P.O. Box 1970, Louisville, Ky. 40201.

25-July 9; DELUXE TOUR to 9th National S/D Convention and Jamaica and Miami, sponsored by Delaware Valley S & R Dance Club. Write Vic Willis, 200 Treaty Rd., Drexel Hill, Pa. 19026.

26-28; CALENDAR S/D WEEKEND; Scott's Oquaga Lake House, Deposit, N.Y. Write Calendar Weekend, 136 Seeley Ave., Syracuse, N.Y. 13205.

## JULY

2-4; 3rd ANNUAL FIRECRACKER INTERNATIONAL, Montreat, N.C. Write Don Williamson, Rt. 8, Greeneville, Tenn. 37743.

2-5; 4th of JULY SHINDIG, DILido Hotel, Miami Beach, Fla. Write Dot Schmidt, 200 N.E. 169th St. No., Miami Beach, Fla. 33162

3; Departure date from Denver for TRAILER/CAMPER CARAVAN to Idaho. Write Jack Halfacre, 3985 S. Hazel Ct. Englewood Colo. 80110.

6-10; Aug. 10-14; CALLERS COLLEGE, Promenade Hall, Merrillville, Ind. 46410. Write c/o Hall at 7897 Taft St., Merrillville.

10-11; CALLERS INSTITUTE, Detroit-Toledo area. Write Deuce Williams, 3955 W. Point Ave., Dearborn Hts. Mi. 48125.

10-11; 4th ANNUAL CALGARY STAMPEDE S/D; Henry Wise Wood H.S., Calgary, Alberta. Write Don Conroy, 3540 Beaver Rd., Calgary 48, Alberta.

11-17; S/D WEEK, Spring Gulch Square Barn, New Holland Pa. 17557.

11-26; HAWAII 9 (4 islands). Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903.

12-Aug. 8; 4 weeks at ROCKY MT: S/D CAMP, Lighted Lantern, Lookout Mt., Co. Write Paul J. Kermet, Rt. 5, Golden, Co.

16-18; OREGON STATE S/D FESTIVAL, Bend, Ore. Write Dean Newcomb, 248 N.E. Dayton, John Day, Ore. 97845.

17-19; CAMPING & TRAILER WEEKEND Findlay, O. Write Bill Peterson, 30230 Oakview, Livonia, Mi 48154.

17-19; 7th Annual NSDCA CAMPOREE, Pecatonica, Ill. Write Nat. S/D Campers Assoc. P.O. Box 721, Appleton, Wisc. 54911.

24-26; 1st KINGSTON KAPERS at 401 Hotel, Kingston, Ontario. Contact Joe Reilly, 53670 Benzing Rd., Orchard Pk. N.Y. 14127.

24-26; Second S/D CAMPERS RENDEZVOUS, Twin Falls Campgrounds, Hancock, N.Y. (Penna. side). Write Marty Winter, 22 Waverly Place, Cresskill, N.J. 07626.

24-26; CAMPERS WEEKEND, Shades State Park, Ind. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

26-31; ASILOMAR SUMMER SESSION, Write B. Osgood, 462 N. Robertson Blvd., Los Angeles, Cal. 90048.

31-Aug. 1; 17th Annual PENN STATE S/D FESTIVAL, Penn State Univ. Campus. Write Agricultural Conf. Coordinator, Penn

State U., 410 J.O. Keller Bldg., Univ. Park, Pa. 16802.

## AUGUST

2-8; SIERRA S/D VACATION, Feather River Family Camp. Write Oakland Recreation Dept., 1520 Lakeside Dr. Oakland, Cal.

2-9; GOLDEN WEST TOUR of Las Vegas, L.A. & San Francisco, from Detroit and Albany. Write Bill Peterson, 30230 Oakview, Livonia, Mi. 48154.

3-8; B.C. S/D JAMBOREE, Penticton. Write P.O. Box 66, Penticton, B.C.

6-8, 4th Annual RED BOOT FESTIVAL, Crossnore, N.C. Write Don Williamson, Rt. 8, Greeneville, Tenn. 37743.

7-8; MONTEREY S/D FESTIVAL. Write B. A. Jones, Carmel Valley, Cal. 93924.

7-9; Fifth Annual DANCE-O-RAMA Callers Clinic & Dancers Vacation, Hotel Pathfinder, Fremont, Neb. Write Lill Bausch, Box 35, Leigh, Neb. 68643.

9-14; FUNSTITUTE, U.S. Thayer Hotel, West Point, N.Y. Write Al Brundage, 83 Michael Rd. Stamford, Ct. 06903.

14-16; S/D WEEKEND, Pottersville, N.Y. Write Mary Jenkins, Mockingbird Hill, P.O. Olmstedville, N.Y. 12857.

14-21; Squaw Valley Vacation, Lake Tahoe. Write Jessie Raley, c/o Squaw Valley S/D Vacation, 3331 Yellowtail St. Los Alamitos Cal. 90720.

20-22; 7th Annual STAR-SPANGLED BANNER FESTIVAL, Belvedere Hotel, Charles St. at Chase, Baltimore, Md. 21202. Festival directors: Jim & Frieda McCarter.

23-29; 30-Sept.5; 6-12; Late summer S/D WEEKS, Kirkwood Lodge. Write S/D Reservation Mgr. Kirkwood Lodge, Osage Beach, Mo. 65065.

23-29; 30-Sept. 5; 6-12; 13-19; 20-26; FALL S/D WEEKENDS at Fun Valley, Colo. Write Mack & Jean Henson, Fun Valley, South Fork, Colo. 81154.

24-28; CALLERS SCHOOL, The Inn, East Hill Farm, Troy, N.H. Write P.O. Box 223, Vernon, Ct. 06086.

24-Sept. 14; AMERICAN S/D WORKSHOP, to Ireland, Scotland, Norway, Denmark & Holland. Write Wkshp. P.O. Box 48457, Los Angeles, Cal. 90048.

24-Sept. 14; EUROPEAN TOUR FOR S & R/DANCERS, 7 countries. Write Bob Dawson, 1863 Alta Vista St., Sarasota, Fla. 33577. (See ad this issue).

28-30; EDGE OF PARADISE S/D WEEKEND, Atwood Lake Lodge, Ohio. Write Lou Dedo, 2505 Tonawanda Creek Rd., N. Tonawanda, N.Y. 14120.

28-30; WISCONSIN 12th Annual S/D CONVENTION, Brown County Memorial Arena, Green Bay. Write Don & Vi Forest, 2209 Marlee Lane, Green Bay, Wisc. 54304.

28-Sept.18; S/D TOUR TO EUROPE. Write B. Osgood, 462 N. Robertson Blvd. Los Angeles, Cal. 90048.

30-Sept. 4; BANGOR LODGE S/R DANCE VACATIONS Bangor Lodge, Bracebridge, Ont. Can. Write M. Hough, 33 Kells Ave. Scarborough, Ont. Can.



## SEPTEMBER

4-7; FLORIDA KNOTHEAD CONVENTION  
Curtis Hixon Conv. Center, Tampa. Write  
Jim Galloway, Rt. 1 Box 711, Lutz, Fla.

4-7; ABC SQUARE-UP, Silver Bay Assoc.,  
Silver Bay, N.Y. Write S. Burdick, 216 Wil-  
lams, Huron, Ohio 44839.

4-7; 9th Labor Day Weekend SQUARE  
AND ROUND-UP, Britannia Hotel, Lake of  
Bays, Muskoka, Ont. Write Wynne Robert-  
son, 589 Sharalin Ct., Burlington, Ont.

4-7; CAMPSTITUTE, Chestnut Lake Camp-  
ground, Port Republic, N.J. Write Al Brun-  
dage, 83 Michael Rd., Stamford, Ct. 06903

4-7; LABOR DAY WEEKEND, Turkey Run  
Park. Write Max Forsyth, 3201 E. Tulip,  
Indianapolis, Ind. 46227.

5-7; TMFM Labor Day S & R/D CAMP,  
Fease's Shady Rest Lodge, Rhinelander  
Wisc. Write Rosemarie & Elmer Elias,  
5106 S. Menard Dr. New Berlin, Wis.

9-14; FALL FOLK & S/D CAMP, The Inn  
at East Hill Farm, Troy, N.H. Write Ralph  
Page, 117 Washington St. Keene, N.H.

11-12; 2nd Annual Allemanders LAND IN  
THE SKY Festival, Asheville, N.C. Write  
Don Williamson, Rt. 8, College Hills, Greene-  
ville, Tenn. 37743.

11-13; 18-20; 25-27; Oct. 2-4; 9-11; 16-18;  
23-25; 30- Nov.1; FALL WEEKENDS, Chu-  
la Vista, Wisc. Dells, Wisc. Write Vera Kam-  
linski, c/o Chula Vista.

11-13; S/D WEEKEND, Lake Shore Resort,  
Northwood, N.H. Write Bob Grandpre', 168  
Circle Drive, W. Springfield, Mass. 01089.

11-13; WEEKEND SPECIAL, Bonnie Oaks,  
Fairlee, Vt. Write Earl Johnston, P.O. 223,  
Vernon, Ct. 06086.

12-26; SEPTEMBER FEST for Beginners —  
jet age beginners course, Ky. Dam Village &  
Ky. Lake State Parks. Write Box 190, Mur-  
ray, Ky. 42071.

13-19; 20-26; 27- Oct. 3; 4-10; INDIAN  
SUMMER S/D WEEKS, Kirkwood Lodge,  
Write S/D Reservation Mgr., Kirkwood  
Lodge, Osage Beach, Mo. 65065.

19-26; SEPTEMBER FEST, Ky. Dam Vil-  
lage, & Ky. Lake State Parks. Write Box 190,  
Murray, Ky. 42071.

26; FALL ROUND-UP, Municipal Auditori-  
um, Dodge City, Ks. Write Les & Betty Hou-  
ser, 2211 3rd Ave. Dodge City, Ks. 67801.

30-Oct.4; OKTOBERFEST, LaCrosse, Wisc.  
Write Don & Dora Elliott, 1114 Wells St.,  
Onalaska, Wisc. 54650.

## OCTOBER

2-3; TRI-STATE FESTIVAL, Ft. Wayne,  
Ind. Write Jim & Billie King, 9616 Lower  
Huntington Rd., Ft. Wayne 46809.

9-11; 4th Annual PINE TREE JUBILEE,  
Houghton Lake, Mi. Write P.T. Jubilee,  
3955 West Point Ave. Dearborn Heights,  
Mi. 48125.

10; 2nd Annual CALLERS COTILLION,  
Sterl Hall, Abilene, Ks. Write Ken Oppen-  
lander, 319 So. 6th, Manhattan, Ks.

11-17; BERMUDA VACATION Write Al  
Brundage, 83 Michael Rd. Stamford, Ct.

16-17; WICHITA FALL FESTIVAL, Kansas.

16-17; 6th INTERNATIONAL FALL FES-  
TIVAL, Syracuse, N.Y. Write Bill & Marge  
Brown, 5424 Caughdenoy Rd. RD 5, Clay, N.  
Y. 13041.

23-24; 3rd Annual AUTUMN LEAVES FES-  
TIVAL, Montreat, N.C. Write Don William-  
son, Greeneville, Tenn. 37743.

23-25; Nov.6-8; S/D WEEKENDS, Jug End  
Barn, Mass. Write Al Brundage, 83 Michael  
Rd., Stamford, Conn. 06903.

29-31; 1st WASHINGTON FALL COTILLI-  
ON, Hilton Hotel, Washington, D.C. Write  
Red & Maggie Hardin, 1908 Prout Pl., Falls  
Church, Va. 22043

30-Nov. 1; FALL FLING, Uniontown, Pa.,  
Write Al Brundage, 83 Michael Rd., Stam-  
ford, Ct. 06903.

## NOVEMBER

1-7; BERMUDA WEEK. Write Dick Leger,  
434 Laurel Lane, Warren, R.I. 02885.

6-8; FALL FLING, Titusville, Pa. Write Ron  
Schneider, 24584 Sprague Rd., Olmsted Fall,  
O. 44138.

13-15; FALL FESTIVAL, Atwood Lake  
Lodge, Delroy, O. Write Jeanne Stevenson,  
1110 W. 130th St., Strongsville, O. 44136.

13-15; FUNARAMA WEEKEND, Silver  
Pines Lodge, Idyllwild, Cal. Write Kenn  
Reid, 503 No.1st St. 42B, El Cajon, Cal.

13-15; FALL S/D WEEKEND, The Inn at  
East Hill Farm, Troy, N.H. Write Ralph  
Page, 117 Washington St. Keene, N.H.

20-22; POTAWATOMI POW-WOW, Pokas-  
gon State Park, Angola, Ind. Write Max For-  
syth, 3201 E. Tulip, Indianapolis, Ind.

26-29; THANKSGIVING WEEKEND, At-  
lantic City, N.J. Write Al Brundage, 83 Mi-  
chael Rd. Stamford, Ct. 06903.

27-29; MANACO HOLIDAY, Lehmann's  
Lodge. Write Lois B. Coy, 133 S. Maple  
St. Bowling Green, O. 43402.

## DECEMBER

27-Jan.1; YEAR END FOLK & S/D CAMP,  
Swanzy, N.H. Write Ralph Page, 117 Wash-  
ington, Keene, N.H. 03431.

## CAMPSITES

ADENA RIDGE, Bill Burnside, 1211 Coon-  
path Rd. N.W., Lancaster, O.

CHERRY RIDGE CAMPGROUNDS, RD 3,  
Honesdale, Pa. 18431.

CHESTNUT LAKE CAMPGROUND, Al  
Brundage, P.O. Box 146, Somers Point, N.J.

GRANITE HILL FAMILY CAMPGROUND  
Charles Lott, RD 3, Gettysburg, Pa. 17325.

JEAN'S PLACE, Ashland, N.Y. Write Ken-  
neth Casazza, 63 Jefferson Ave. S.I., N.Y.

SPRING GULCH SQUARE BARN, New  
Holland, Pa. 17557. Ph. (717)354-9692.

TRI-BAR BARN at Port Elgin, Ont. Wynne  
Robertson, 589 Sharalin Ct. Burlington, Ont.  
In Md., Va., and Pa., area, write Ida Stinch-  
comb, 10911 Fleetwood Dr. Beltsville, Md.,  
20705.



#### NON-SHALLOW CHALLENGE

A different interpretation of what a "challenge caller" is was passed on to us recently. According to the definition, a challenge caller is one who can capably do a one-night-stand using folk and square dancing, cue rounds, instruct a beginners class, keep everyone moving and happily dancing at a club level dance, teach a workshop group, handle a father-daughter dance party, and have both club dancers and non-dancers having a good time together in a campground situation. Do you fancy yourself as a well-rounded challenge caller? Can you meet the challenge of that interpretation?

#### "NATIONAL" NUMBERS GAME

What does the term "national caller" mean? We're not sure. Is a "regional" caller who gets national recognition for inventing a basic a "national caller?" Is any caller, no matter how experienced, who decides to do calling tours, a "national caller?" Does the term hinge on whether or not the caller in question receives either all or part of his income from the activity? The answer may come at the National Convention from one or two sources that will discuss it. In advertisements for dance events, we'd rather see the term "nationally-known" caller used. What's worse, a news release came to us last year that announced a certain caller as "one of the top ten on the continent." By whose measurement, we wonder!



#### DOUBLE INTEREST BOOTH

Both Willard Orlich's "Caller's Haven" booth and the SQUARE DANCE magazine booth will reside side by side at the National Convention, to allow callers and dancers alike to chat, browse among the publications for sale, renew subscriptions, and meet us all — Willard, Cathie, Stan — and we're anxious to meet you.

#### NEW WORD — NEW BADGE

Remember the 90/10 badge we offered? Lots of you caller/leaders gobbled them up and we're happy about that. Now we've got a new "gimmick" word and a new badge to promote an idea (the badge is 50¢ postpaid if you twist our editorial arm)

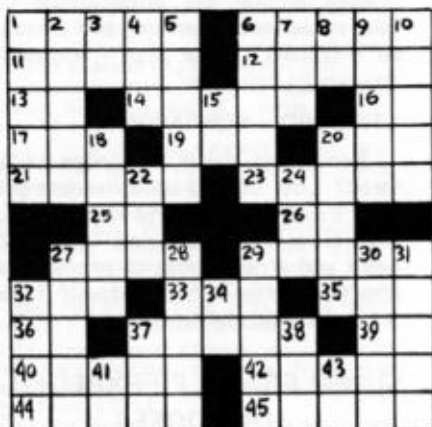
#### SUPER-FRAGILE / EXPEDITIOUS DOSES

Here's the definition (pledge): Knowing that beginners are the most important ingredient to perpetuating the square dance activity, I will treat my class of beginners in a "super-fragile" way so as to avoid drop-outs, and I will tailor my class material to their learning pace "expeditiously," giving them easily-absorbed "doses" to expedite their complete learning experience. If you agree with this philosophy, wear the badge proudly and have fun explaining its meaning!

#### TO SHARPEN YOUR EDGE

Have you callers noticed the fine opportunities that are being afforded for formal caller clinics, institutes, and courses aimed at professional improvement? We hope you'll take advantage of a program of this type this summer, perhaps as part of your vacation, especially if you are a newer caller. For example, note the full page ad on page 29, and in the vacation guide, note particularly the one preceding the National Convention in Louisville, June 21–24, and the one in Michigan July 10–11.

# Puzzle Page



## ACROSS

1. Ice cream treats
6. Baby nocturnal bird
11. Hinge and ----
12. ---- the ring
13. Term in psychoanalysis
14. Dance festival
16. Printer's measure
17. Petticoat material
19. Compass point
20. Caller Springer of Florida
21. Color
23. Old-fashioned carts
25. Age at which "life begins"  
(Roman numerals)
26. Relative of either
27. Cook in the oven
29. Decorate
32. Owns
33. Moon "Eagle" (abbr.)
35. Born
36. "Falling -- Love"
38. Partners for papas
39. Railway in N.Y.
40. Dance step in "Frenchy Brown"
42. Trance
44. Material for shoes
45. Popular round

## DOWN

1. Attack of a bee
2. Command
3. Prosecutor (abbr.)
4. Fruit drink
5. A set minus one
6. Possessed
7. Not dry
8. Note of scale
9. Each
10. Camper's equipment (pl)
15. 15th letter
18. ---- star
20. Moses' brother
22. Game animal
24. --- Rever of the Knotheads
27. African tribe
28. Make happy
29. Gather together
30. Virginia ---- (pl)
31. "Sunshine ----", new record
32. Sound that accompanies "Boo"
34. 14th letter
37. Mire
38. Resort
41. Concerning
42. Plural ending



## LAST MONTHS PUZZLE

S T P A T R I C K  
 Q U I T E T U I  
 U M E N D R S  
 A B E O A T S  
 E R L E T L A I D  
 R E E L H L I N E  
 R E S I D I N G  
 D A N C E  
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*"Excellent Promotional Item"  
—Roy Parkinson, Watrous, Saskatchewan*



*for more info . . .* →

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—Ross Crispino, Nampa, Idaho*

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# Colorful, Eyecatching S/D SEALS

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**SAME-DAY POSTPAID MAILINGS** on all orders. Postage-FREE return-order form furnished in all shipments. Samples on request. Dealer inquiries invited.

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| <input type="checkbox"/> Ten sheets (500 seals)   | 3.00   |
| <input type="checkbox"/> Twenty sheets (1000 seals)   | 5.00   |
| <input type="checkbox"/> SPECIAL, Club/Group discount. 100-sheet order at                             | 17.50  |
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CITY & STATE \_\_\_\_\_

ZIP NO \_\_\_\_\_



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*Square Dancing's Finest Events...*

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**CONVENTION**

*at America's Finest Family Fun Spot  
in Sandusky, Ohio*

CALLERS -

FROM THE  
WEST -

*Bill Volner  
Sikeston, Mo.*

*"Frammie" Heintz  
Mansori, Mass.*

FROM THE  
EAST -



*Plus.....*



*Stan  
Dean*

**Burdick  
Dreyer**

**ROUNDS - The LEHNERTS**

**Sun. June 6-7 '70**

CONVENTION HALL  
CEDAR POINT RESORT

*NOW—2 DAYS!*

**FOR  
INFO:**

STAN BURDICK  
P.O. BOX 788  
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SPONSORED BY SQUARE DANCE MAGAZINE

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**[A]**ction or Relaxation...  
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**[C]**omplete Comfort...

ANNUAL

# labor day Weekend SQUARE-up VACATION

FRI.-MON., SEPT. 4 - 7, 1970 (incl.)

4 callers:

DICK LEGER    STAN BURDICK    ORPHIE EASSON

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HURON, OHIO

ST. C. ONT. CANADA

and DON BELVIN

MANCHESTER, TENNESSEE

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LOW RATES

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ON LAKE GEORGE, N.Y.

affiliated with the Y.M.C.A.

Write to P.O. BOX 788

SANDUSKY, O. 44870

IDEAL FAMILY SPOT



#### 11th ANNUAL BUCKEYE CONVENTION

Dancing at the Convention will be at the Sports Arena and the Commodore Perry Motor Inn in Toledo, Ohio. The dates are May 15, 16 and 17.

The Friday dances will be trail-end round and square dances at the Commodore Perry, which is convention headquarters. These dances are included in the admission price for the convention. On Saturday, dancing will begin at noon at the Sports Arena. There is also a style show Saturday noon. In the evening there will be demonstrations, followed by a Grand March. Dancing will continue on Sunday, with about 45 callers. There will be no featured callers.

A shuttle bus will run on Saturday between the Commodore Perry and the Sports Arena. A ticket can be purchased which will entitle you to ride back and forth as much as you care to.

For registration address, see the Events column in this issue.

#### 19th NATIONAL S/D CONVENTION

The 8000 registration mark was passed the 28th of January. Pre-registrations are still arriving at the alarming rate of 250 per week. Names for dancers' badges are being typed by the Convention Bureau division of the Louisville Chamber of Commerce. This will assure pre-registered dancers of little or no delay when they arrive and check in.

There are three Trail-In dances: Dayton, Ohio, with Deuce Williams of 3955 West Point Ave. Dearborn Hts., Mi. 48125; Lexington, Ky. with Homer Walters and Jim Marcum. (Write Goebel Ford, 1791 Harrogate Dr. Lexington 40505); and Fort Knox, Ky. the Tank Town Twirlers will dance in the Gold Vault area with Ray Bohn calling.

Other special events and details include:

The Belle of Louisville special "After the Dance" Cruise is scheduled for the 25th, 26th and 27th. Kentucky's own Colonel Sanders chicken dinners will be served and are included in the ticket price.

Tours are scheduled for Mammoth Caves, Fort Knox, Calumet Farm and Boonsboro.

Convention Fashions will be yours for the viewing in the Winners Circle each day from 1:30 to 3 p.m. The teens will have their own fashion show on Saturday morning.

It will soon be time to dress for the gala Grand March. Send in your registrations now.

## NEWCOMB



TR-1625  
25 Watt Amplifier  
List Price \$254.95  
Callers Net \$169.95

TR-1656 HF2  
56 Watt Amplifier  
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Callers Net \$309.95

Other models and combinations in stock



#### SQUARE DANCE AND WESTERN SHOP

Mary & Bill Elder Phone 304 564-5429

182-A-9 Wylie Ridge Road - Rt. 1  
Weirton, W. Va. 26062



SPECIAL INSERT

# PRETEND



## CALLER OF THE MONTH

Featured caller this month is Al "Freddie" Newman, who holds the distinction of being the only caller to whom no one has ever danced a full tip without breaking down. On his travels he is well known as the hottest of hash callers. He is a recording star on the Bottom label, which has never sold a record.

## PREDICTION FOR THE FUTURE:

In 1990, the ghosts of today's dancers will be reading American Scares and Sets In Horror, a pair of spectral publications.

## LETTERS TO ALLIE

Dear Allie:

My husband and I have been married twenty five years. Our third child has just been married and now I have nothing to do — just building a family room, painting the house, washing clothes and cooking gourmet meals doesn't keep me busy. What should I do?

Dosey Doe

Dear Dosey Doe:

Take up square dancing. There's no tastier activity.

Allie Manned

Dear Allie:

My boyfriend is lots of fun, but not very romantic. When we go to a movie, instead of holding my hand, he taps his foot. What should I do?

Dixie Daisy

Dear Dixie:

Take him square dancing. He'll do both.

Allie Manned

Dear Allie:

My husband is a square dance caller. We never go anywhere anymore because he is so busy teaching other couples to have fun. What can I do?

Dazey Chane

Dear Dazey:

Try square dancing. "Circulate" with him.

Allie

Dear Allie:

Peace. I am seeking for fellowship with the human race. How can I discover an active way to participate? I need the exercise, since I spend so much time in inert meditation. What would you recommend? "Swing" Thoreau

Dear "Swing":

Try square dancing. It'll be the best "trip" you ever took!

Allie

## WHAT'S BEING DANCED

(Typical April 1970 dance program in East Flower Junction, Mo.)



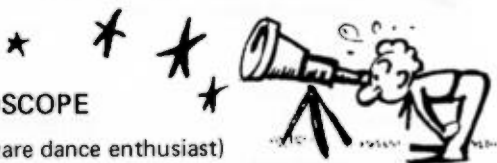
1. April Showers
2. Into Each Life Some Rain Must Fall
- ROUND: Daisy Waltz
3. Blackberry Blossom
4. Mountain Greenery
- ROUND: Mexicali Rose
5. Blackeyed Susan Brown
6. Narcissus
- ROUND: Strawberry Blonde

7. Orange Blossom Special
8. Morning Glory
- ROUND: Tiptoe Thru The Tulips
9. One Dozen Roses
10. I Overlooked An Orchid
- ROUND: White Lilacs
11. Blue Skies
12. Bundle of Southern Sunshine
- ROUND: April In Portugal



## HOROSCOPE

(for the 1970 square dance enthusiast)



- CAPRICORN** (Dec. 23—Jan.20) Your stong sense of duty makes you a good club officer. You are practical and can succeed at almost anything.
- AQUARIUS** (Jan.21—Feb.19) You have high ideals and like to help others. Of course, being a "water carrier," you are likely to be all wet!
- PISCES** (Feb.20—Mar.21) The club treasurer should be from this sign, as Pisceans are wise with money. You also make good parents and babysitters because you are not afraid of change.
- ARIES** (Mar.22—April 21) You have a strong will and a keen, logical mind, along with enthusiasm. Try your hand at calling but don't go on a ram-page when you read this.
- TAURUS** (April 22—May 22) You were born under the sign of the bull, and may be apt to "horn" in. You are practical and affectionate, too.
- GEMINI** (May 23—June 21) Someone with many talents born under the sign of the Twins will become the highest paid caller of all time, only to discover that his expenses ran \$100 higher than his income.
- CANCER** (June 22—July 23) Traveling callers should stay with Cancer-born folks, as they are noted for great hospitality and love for their homes.
- LEO** (July 24—Aug.23) You should put your creative talents to work at choreography and become a great dance leader as the creator of the basic to end all new basics — Spin and fan the top to a circulate through the dixie daisies.
- VIRGO** (Aug. 24—Sept. 23) You have a keen alert mind and are very reflective. However, being a "loner," you are often left in the square without a partner.
- LIBRA** (Sept. 24—Oct. 23) You should edit a newsletter, bulletin or magazine as you are generous, tactful, creative, inventive, and above all, diplomatic.
- SCORPIO** (Oct. 24—Nov. 23) You will be the only square dancer ever to grow thin while dancing, as your great will power enables you to pass up snacks, smorgasbords, and suppers. Of course, you pass up a lot of fun, too.
- SAGGITARIUS** (Nov. 24—Dec. 22) Your great love of travel and progress, along with your perfect aim as an "archer," means that you will be the first caller on the moon. Your only problem will be finding eight people for a square.

APRIL FOOL



# easy level



## HOOSIER SWEETIE MIXER

By: Phyl & Frank Lehnert

RECORD: Decca 9-38063 (Flip side of Salty Dog Rag) or any peppy music

POS: Open Facing

FOOTWORK: OPP, Directions for M

INTRO: (Standard) Wait 2 meas; Step Apart,—, Point,—; Tog,—,Touch,—  
(to open pos);

### DANCE

Meas.

1—4 WALK,2,STEP,/CLOSE,STEP; WALK,2,STEP/CLOSE,STEP;  
(CAKE WALK) STEP,POINT,STEP,POINT; STEP,POINT,  
STEP(FACE),TCH;

In open pos facing LOD and starting with M's L step fwd on L & R then 3 quick steps progressing slightly LRL; starting with M's R repeat action on meas 1; swinging joined hands slightly forward and slight back to back step fwd on L point R fwd, step fwd on R and point L fwd turning to slight facing pos & bringing joined hands back; repeat action of measure 3 except turn to face in butterfly pos on last step and tch L;

5—8 TWIRL,2,3,TCH; REVERSE TWIRL,2,3,TCH; BACK AWAY,2,3,POINT;  
TOG (NEW PTR),2,3 TCH (to open pos);

As M does a Side on L, Close R, Side on L & Tch R (W does a RF twirl in 3 steps and Tch L; as M does a side on R, close L, side on R & tch L (W does a LF twirl in 3 steps and tch R) ending in butterfly pos M facing wall; Back away from ptr L,R,L and point R twd ptr; each moves to the right and tog to a new partner blending to open pos facing LOD;

Dance goes thru 7 plus 6 meas. Step quickly back on L leaving R pointed twd last new ptr.



# FUN VALLEY

*2,000,160 Acres to play on*

## HOST & HOSTESS:

Mack & Jean Jenson

## Assistant HOST & HOSTESS:

Gary & Cecelia Shoemaker

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### 9 Wonderful Weeks — 3 Weekends

(All in May)

(May 24 to June 20 — August 23 to September 26)

### OUR STAFF FOR '70 IS THE GREATEST

From June 20 to August 20 we do not have institute dancing. We will have open square dancing regularly — with guest callers from time to time. Write us for information concerning our mid summer program.

Fun Valley is a family resort, built, owned and operated by Mack & Jean Henson. The motel rooms are modern and large. The cabins are two and three bedrooms and will accommodate from two to four couples. The kitchen and dining facilities are adequate to give you the very best in food and service. The square dance hall with the spacious hardwood floor, the very finest acoustics and cool climate always make ideal dancing conditions. We offer enough Round and Square dancing to satisfy the most ardent dancer, with plenty of "Fun Shops" and after parties. We do not program every minute of your time so that you may enjoy some of the other activities — such as: fishing, horseback riding, miniature golf, ping pong, pool, croquet, hiking, touring the surrounding area, or just relaxing.

### New Trailer Park and Camp Ground

Our new trailer park and camp ground is surrounded on three sides by the South Fork River, shaded by majestic pine, spruce and willow trees. We have complete hook-ups and a clean modern bath house with plenty of hot water, showers and flush toilets. We welcome you to an enjoyable square dance vacation amid the serenity and beauty of the Colorado Rockies.

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and full information to:

**November 1st to May 1st**  
Mack and Jean Henson  
2050 Elmwood  
Abilene, Texas 79605

**May 1st to October 31st**  
Fun Valley  
South Fork, Colo. 81154

May 8-10:

Don Franklin

May 15-17:

Melton Luttrell

Dale Casaday

May 22-24:

Ben Coleman

Otto Degner

May 24-30:

Bob Fisk

Gaylon Shull

May 31- June 6:

Harper Smith

Johnny LeClair

June 7-13:

Don Franklin

Ernie Kinney

June 14-20:

Bailey Campbell

Otto Degner

Aug. 23-29:

Beryl Main

Jerry Haag

Aug. 30- Sept. 5:

Harry Lackey

Beryl Main

Sept. 6-12:

Joe Greer

Sept. 13-19:

C.O. Guest

Ken Bower

Sept. 20-26:

Dick Parish

Billy Lewis

## ROUND DANCE WITH

The Brown's  
May 8-9-10

The Wylies  
May 24-30

The Skibas  
Aug. 23-29

The Chaffees  
May 15-16-17  
22-23-24  
Sept. 6-12

The Winters  
May 31-June 6  
Sept. 20-26

The Gross's  
Aug. 30-Sept. 5

The Johnsons  
Sept. 13-19



# PROMENADE HALL'S

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JUST 35 MILES SOUTHEAST OF CHICAGO, ILL.

## CALLERS COLLEGE

July 6 thru 10, — August 10 thru 14, 1970

2 Sessions → IN THE MIDWEST ← 2 Sessions  
1st TO USE INSTANT REPLAY TELEVISION

### STAFF OF NATIONAL PROFESSIONAL CALLERS AND INSTRUCTORS



#### DICK JONES — NEW YORK

Conducted and staffed Callers Schools and Clinics throughout the northeastern states. Featured caller for festivals from California to Maine, and Texas to Michigan. Conducted and served on the staff of many S/D weekends and vacations. Recorded on Family Squares, Top and Hi-Hat label.

Dick has been guest lecturer and instructor of Western Square Dance at numerous universities, colleges and teacher training institutes. Bachelors Degree in Physical Education from Springfield College, Mass., and Masters in Education and Recreation from N.Y.U.

Dick is one of the east coast's most outstanding national callers and S/D leaders.

#### JOHNNY DAVIS — Kentucky

Over 21 years of experience in all phases of square and round dance leadership. Tours extensively. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning S and Holiday Squares. Writes and records for Gretna Records. Has written choreography for leading magazines. Conducted callers clinics, panels and workshops throughout the U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and radio-television arts. Johnny is one of the midwest's most outstanding national callers and S/D leaders.



### FOR COMPLETE INFORMATION

write or phone . . .

### PROMENADE HALL

7897 Taft Street  
Merrillville, Ind. 46410 • 219-887-1403

#### ARDY JONES — NEW YORK

Conducted and staffed Callers schools, Workshops, and Clinics throughout the northeast. Extensive specialized training in voice, music, dramatics and public speaking.

Bachelors degree in Education, State Univ. of N.Y., and Masters Degree in Education and Recreation from N.Y.U.

Ardy's specialized training and unique ability to apply this to the S/D field, ranks her as one of the outstanding instructors of S/D calling in the nation.



#### HOSTS

**RICH & MARVA SHAVER**  
6336 Oakwood Lane  
Gary, Indiana 46408

Ten years of calling and teaching experience in square dancing. Owners, builders and operators of Promenade Hall, the Midwest's first full time S/D recreation center.

Marva and Rich are two of the Midwest's most outstanding modern S/D organizers and leaders.





## SINGING CALLS

L.O.V.E. — Grenn 12117

Caller: Earl Johnston

Another great L.O.V.E. The first one appeared on Blue Star. Although the Blue Star version was great, we feel that this one will be better. On Blue Star the caller had the dancers circle left while he did the required patter and on this one the dance has a Grand Square while the caller patters. FIGURE: Head ladies chain across, head couples star thru, pass thru, circle half, dive thru, pass thru, right and left thru, swing thru, turn thru, left allemande, walk by your own, swing the right hand lady and promenade.

ONE CUP OF HAPPINESS—Blue Star 1860  
Caller: Bob Fisk

We believe that this is about the best record that Bob Fisk ever made. The melody is beautiful, the dance is good, music is fine. This one will stick around. FIGURE: One and three promenade three-quarters, two and four right and left thru, pass thru and swing thru, four ladies circulate, boys run right and bend the line, slide thru and square thru, three quarters, left allemande the corner and promenade.

LONG ROCKY ROAD—Blue Star 1861  
Caller: Marshall Flippo

Not one of Ole Marsh's great hits but a pretty fair record. Flippo has so many hit records that we have come to expect every new one to be a masterpiece. FIGURE: Heads promenade half way, down the middle, right and left thru, square thru four hands, do-sa-do the corner, right and left thru, swing thru, ladies trade, swing this girl and promenade.

SING THE BLUES TO DADDY—Windsor 4932, Caller: Dick Hoffman

Two "Sing The Blues To Daddy" came out this month. This is a little the better of the two, but both are pretty good records. FIGURE: One and three star thru, pass thru, swing thru, boys run, couples circulate, wheel and deal, dive thru, square thru three hands, swing corner, left allemande, come back and do-sa-do and promenade.

OBLAH-DI OBLAH-DA — Top 25198  
Caller: Dick Leger

A fine recording that may not have been rated as highly as it deserves because the dance is very easy and would be great to use in classes. Grenn and Top have been putting out quite a few easy dances that are suitable for LIMITED BASIC dancing. There is a definite need for these kind of dances, and probably they should not be rated against those designed for regular club dancing. FIGURE: Heads square thru four hands, swing corner, join hands, circle left, allemande left new corner, weave the ring, do-sa-do and promenade. This record has calypso melody.

TRUCK STOP — Lore 1112

Caller: Don Whitaker

A pretty fair record and Don does a bang up job of calling it. FIGURE: One and three to the right and circle to a line, gents star right, turn partner left, allemande thar, throw in the clutch, turn partner left, swing corner, promenade home.

SING THE BLUES TO DADDY—Kalox1089  
Caller: Harry Lackey

FIGURE: Four ladies chain three-quarters, heads up and back, square thru four hands, split two and make a line up and back, box the gnat, pull by, left allemande, come on back and promenade.

FLOWER OF LOVE—Blue Star 1862  
Caller: Bob Fisk

Bob has done better; still, it is not bad. FIGURE: Heads square thru four hands, with corner slide thru, right and left thru, cross trail, left allemande and weave the ring, do-sa-do and promenade.

DANCING DOLL — Windsor 4933  
Caller: Andy Petrere

FIGURE: Heads promenade half way, down the middle with a right and left thru, roll away, half sashay, up and back, star thru, do-sa-do, square the barge, go three quarters round to the corner lady, swing, promenade.

I LIKE YOU — MacGregor 2060  
Caller: Lee Helsel

FIGURE: Head couples square thru four hands, swing corner, join hands and circle, allemande left and weave the ring, do-sa-do and promenade.

ROUND AND ROUND — Top 25200  
Caller: Dick Leger

FIGURE THRU FOUR TIMES: Circle left all the way back home, corner do-sa-do, see-saw your own, four ladies chain across, do-sa-do corner, left hand your own twice around, allemande thar, shoot the star and weave the ring, do-sa-do and promenade.

GONNA CHANGE EVERYTHING—Top 25201, Caller: George Peterson

FIGURE: Head ladies chain across, whirl-away, up and back, slide thru, swing thru, turn thru, left allemande, do-sa-do your partner, corner swing, allemande new corner, promenade the ring.

STRAIGHT LIFE—Wagon Wheel 117  
Caller: Don Franklin

FIGURE: Heads promenade three quarters, slides pass thru and circle four, wring 'em out to a line, up and back, pass thru and wheel and deal, double pass thru, first left, next right, cross trail, swing corner, promenade.

More reviews on next page.

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# RECORDS

## ROUND DANCES

By Frank and Phyl Lehnert

**SAY WHEN** — MacGregor 5008

Choreography by Walt & June Berlin

"Dream A Little Dream Of Me" music. Intermediate two step — flip side with cues.

**SHADY FRENCH LIPS** — MacGregor 5009

A medley of Dancing Shadows, Miss Frenchy Brown and Hot Lips all to MacGregor music. One measure drum beats between each routine.

**CHARLEY MY BOY** — Decca 725752

Choreography by Ann & Andy Handy

Good Sammy Kaye music (vocal by Cynthia). A good challenge dance with a long routine.

**SWEETHEARTS** — Decca 25617

Choreography by Bud & Bette Potts

Good Grady Martin music (Let Me Call You Sweetheart), a flowing intermediate waltz routine.

**I'LL NEVER FALL IN LOVE AGAIN** —

Scepter 12273, by Len & Jo Miller

Good music (Dionne Warwick vocal), a flowing intermediate two step.

**MANANA** — Hooror 1646

Choreography by Fran & Oscar Schwartz

Good samba music, an intermediate fun type routine.

**A MEDIA LUZ** — Hooror 1644

Choreography by Art & Ruth Youwer

Good music and a good colorful challenge tango routine.

**HI DOLLY** — Grenn 14132

Choreography by Joe & Es Turner

A repress of Hello Dolly — great music and a real fun type strong intermediate two step.

**WALTZ DE LITE** — Grenn 14132

Choreography by Mona & Louis Creml

A flowing intermediate waltz routine.

**SO IN LOVE** — Hi Hat 870

Choreography by Pat & Lou Barbee

A good intermediate waltz with the usual Barbee flowing routine.

**APRIL** — Hi Hat 870

Choreography by Nita & Manning Smith

Good music and an interesting change of rhythm routine; intermediate with a "sporty" Part C.

**IT ALL DEPENDS ON YOU** — Hi Hat 871

Choreography by Bill & Myrt Kimberling

Good smooth music and a flowing intermediate two step (fairly long sequence).

**HIGH MIDNIGHT** — Hi Hat 871

Choreography by Phil & Norma Roberts

Good music and a busy strong intermediate to challenge routine; Part B with a "scoot back."

### MARCH BUCKEYE POLL

1. Columbus Blues
2. Feelin'
3. Dreamland
4. Love Is For The Two Of Us
5. Shenandoah Waltz
6. It Had To Be You
7. Sassy
8. Symphony
9. Lillie's Back
10. Dream Awhile
11. Dancing Shadows
12. And I Love Her
13. Far Away Places
14. Moon Over Naples
15. Try Some Tenderness
16. Rose of Washington Square
17. Mr. Sandman
18. Candy Kisses
19. Hold Me
20. Tango Mannita

### MORE S/D RECORD REVIEWS

**CALL ME UP** — Scope 531

Caller: MacMcCullar

**FIGURE:** Four ladies chain, one and three lead right and circle to a line, up and back, right and left thru, barge thru, with the girl in front of you, left allemande, do-sa-do a brand new girl, promenade.

**AFTER YOU'VE GONE** — Lore 1113

Caller: Don Whitaker

**FIGURE:** Head gent and the corner girl up and back, star thru, and split the outside two, both turn right around one, into the middle Dixie style to an ocean wave, left hand swing, turn thru, allemande left and do-sa-do, swing corner and promenade.

HOW ABOUT THAT



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# PROBLEMS OF ROUND DANCING



by Maurice & Lois Siebert

The Sieberts, who now live in Sun City, Arizona, were round dance panelists at the 1969 National Convention in Seattle.

## Should round dances be programmed at square dances?

It is our belief that round dances should be programmed at square dances. Round dancers who also square dance appreciate being able to round their evening with both types of dancing. We believe a 2 x 2 program should be utilized, thereby allowing the square dancers as well as the round dancer to have his fair share of dances. The square dance caller and round dance instructor should work hand in hand.

## How can cliques in round dancing be discouraged?

Since round dancers are in the minority in our area, we don't have too many cliques. However, this situation can be avoided very easily if the caller and instructor are interested enough to keep a happy floor. The dancer is the important person, and the leaders should be able to anticipate trouble and avoid it before it happens. We have experi-

enced working with a few callers who used the crazy promenade to mix up the dancers.

## Are there too many or two few dances taught?

The round dance instructor should decide how many of the published dances are taught. He or she should know how many dances the dancers can absorb and be happy. What the dancer enjoys should be the primary concern of the instructor. Not all dancers travel at the same speed. Pushing too hard and presenting too many dances could cause a drop-out problem.

## Should there be organized groups or associations of round dancers?

Yes, organized groups or associations have an advantage in that problems can often be eliminated before they really happen. The round dance teacher should be a part of square dancing and the caller should participate in the round dance program. This encourages the dancers to have a warm and friendly feeling toward each other. In order to perpetuate the movement there has to be a cordial feeling from everyone involved. Working together in harmony is the only way.

# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

**EIGHT CHAIN THRU**— thoroughly known by all square dancers who have had their lessons into the Extended Basic program. Thoroughly understood? Sure, as long as it is used in its entirety (eight hands) or Eight chain four or even with two or six hands. But use it from a half sashayed position and it starts to become sticky. Moving on into figures using Eight Chain three or Eight Chain five, it seems that the sets disintegrate into a bucket of worms. What happens?

Upon analysis, it seems that the dancers don't REALLY know where each hand movement actually ends. And many times their caller/teacher doesn't know either. So seeing havoc on the floor, he surmises that the figure is too "way out" and passes on to another not requiring him to explain to the dancers WHY they broke down into a frustrated mass. Your editor cannot condone this attitude on the part

of the leader. Either he KNOWS how to correct the situation or he shouldn't be using material beyond his comprehension.

The point being made is that this same leader probably tries a "Boomerang with an alamo cast off  $\frac{3}{4}$ " with these same dancers, yet is incapable of using acceptable basics with variations in order to give his dancers a challenge to execute something different during the course of a dance. So let's back up to the "grass root" problem of this same caller/dancer group — the teaching /learning area. In the beginning, the Eight Chain thru is taught with smooth arm-around-waist courtesy turns at each end. Then the dancers discover that this can degenerate into a wrong way Right and Left grand movement without the courtesy turns and still be in the final position for the following command. Great— so long as that's all they will ever be expected to dance. The Eight Chain four is still no problem since it is exactly half way through ending with those on the outside still in that position. An Eight chain two starts to show a difference, i.e. two of the couples didn't

courtesy turn.

Suddenly it's an Eight Chain three! Center two couples manage to stop facing each other in the middle. But the outside two dancers, facing each other? Had they been in position to courtesy turn, they would have had to be facing out side by side. In other words, the Eight Chain three or five should end with the outside couples facing out and the center couples in the middle facing each other. The even number (2,4,6,8) would be the courtesy turn on the outside and a pull by in the middle. The fallacy of the Right and Left Grand hand pulling by becomes very pronounced.

There is one way to help the dancer to maintain proper facing direction and also to keep from tying up an arm around the waist making it difficult to use for the next hand movement. After they understand that it IS a courtesy turn on the outside (and have experience), a left hand LEAD around without putting the right around the waist of partner can be shown. This leaves the right hand free to come up and over to reach for the next hand movement while the man (left-hand person) does a sharp foot left pivot-about movement to reverse facing direction. With practice this becomes easy to do and guarantees correct facing direction.

Many interesting variations can be set up from the Eight Chain thru movement. The full eight hands used too often becomes quite boring with constant use. The odd numbered Eight Chain thru movements become the variables, and the ones which keep the dancers with their "listening antennas" at a high point. If one can visualize the ending point of an Eight Chain three (or 1, 5,7), you will note that all dancers are in a "Clover and" position. What can you expect to do on the next command? Here are a few possibilities:

CLOVER AND (Outsides cloverleaf while the centers can star thru, square thru, swing thru, etc.)

PARTNER TRADE (Couples end in

Eight Chain thru position)

PARTNER TRADE AND  $\frac{1}{4}$  MORE  
(End with lines of four facing)

OUTSIDES TRADE (Finished double pass thru)

BOYS/GIRLS RUN (Two facing N, other two facing S) This could set up a peel off, trail off, circulate, Dixie Grand, etc.

$\frac{1}{4}$  LEFT/ RIGHT (Into ocean waves across the set)

Any command which moves one couple about will move the opposite facing couples into its counterpart thus setting up interesting choreography formations. Interesting and challenging figures are just a step beyond the normal by using a little imagination. Just keep in mind the dancers' body flow direction so that they can DANCE the maneuvers and not have to jump into place with a back-breaking twist.



JACK MAY, Toledo, Ohio — Please discuss a caller's duty to square dancing.

EDITOR'S NOTE: YOU ARE A SQUARE DANCE CALLER. Foremost and primarily, you are the leader in entertaining a group of square dancers, not as a comedian (that's another entertainment field) but as a prompter of a dance. The words "leader" and "prompter" are the two key words with great depth in meaning and in expectation by the participants. As a LEADER you are knowledgeable of the game, a crowd psychologist, a teacher, an example of the activity in your dress, manners, attitude and code of ethics. Patience and perseverance are among

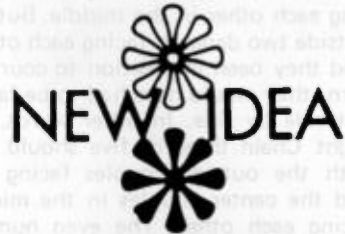
your prime attributes.

As a PROMPTER of the square dance, you are well versed in all the ingredients which go into making a successful dance. You are aware of WHO you are calling to (the level of dancing) at the time; WHERE you expect to take them during the evening's dance; and WHEN you should accelerate the action or back down. WHY you are doing it is apparent — for FUN and relaxation from their day's worldly problems. You are there to entertain the crowd, not yourself, and are paid to do so.

The HOW of it all comes with experience. Experience comes only with learning, practice and then application. It is possible to call ten years and have only one year's experience. If you haven't learned and practiced what you learned, your experience is pretty shallow. It won't hold up under pressure. HOW you conduct yourself in square dance leadership separates the men from the boys, the successful from the mediocre, the Captain from the Sergeant. Anyone can follow an easy path, but if it's worth doing at all, DO IT WELL. Teach the basics, but thoroughly. Use a latest singing call, but only if it fits your personality. Learn all the mechanics of S/D calling before you get involved with advanced choreography. You can't climb up a ladder by starting at the top rung. It has a tendency to tip over so that you find yourself at the bottom again.

One final point to remember. You have chosen to be a leader in the S/D recreation. You then have a duty to the activity if and when you are accepted by the participants as their leader. Your leadership once entrenched must be exerted or you fail this position given to you. There are rules to be taught and to be practiced. YOU say so, if the game is to be played by the rules. If it is not, expect to see the rules stretched, bent and broken. This is what you prepared for, you learned, you practiced to do and expected results from. If you shy away from any

of the duties outlined, work at it or slip away into being a dancer once more.



### SCOOT BACK

by Lee Kopman & Dancers, Wantagh, L.  
I., N.Y.

**EXPLANATION:** Set up from parallel ocean waves, dancers facing in walk forward and turn thru to go back into same wave and face out. Dancers facing out fold into spot vacated by the adjacent dancer. Centers become ends, ends become centers and equals a swing half. About six count movement. A left hand wave set-up requires a left turn thru, all other things being equal.

#### EXAMPLES by author

Head couples square thru  
To an ocean wave and balance  
SCOOT BACK — SCOOT BACK  
Box gnat and change hands  
Swat the flea, left allemande.....

Heads lead right, circle to a line  
Star thru, do-sa-do to a wave  
SCOOT BACK, swing thru  
Girls trade, square thru  $\frac{3}{4}$   
Left allemande.....

Head couples square thru  
Curlique and balance in line  
SCOOT BACK, boys run right  
All slide thru, dive thru  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right circle four to a line  
Star thru, do-sa-do to a wave  
All eight circulate, SCOOT BACK  
All eight circulate, SCOOT BACK  
Square thru  $\frac{3}{4}$  to a left allemande.....

#### EXAMPLES

by Holman Hudspeth, Detroit, Michigan

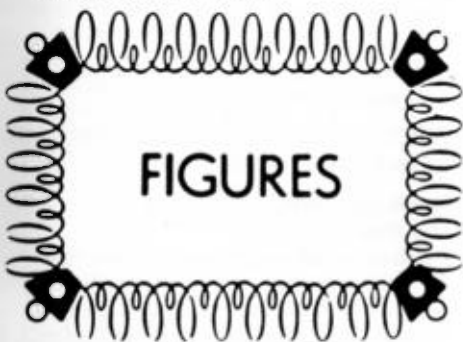
Heads lead right, circle to a line  
Spin the top, SCOOT BACK  
Swing thru, all eight circulate

SCOOT BACK, swing thru  
 All eight circulate, SCOOT BACK  
 Swing thru, all eight circulate  
 Spin the top, crosstrail thru  
 Left allemande.....

#### EXAMPLES

by Will Orlich, Bradenton, Florida

Allemande left  
 Alamo style right to partner and balance  
 Head couples SCOOT BACK  
 Side couples SCOOT BACK  
 Swing thru, heads SCOOT BACK  
 Sides SCOOT BACK, swing thru  
 Sides SCOOT BACK, heads SCOOT  
 BACK  
 Swing right to left allemande.....  
 Head couples star thru  
 Pass thru, swing thru  
 SCOOT BACK  
 Cast off  $\frac{3}{4}$  round  
 SCOOT BACK  
 Cast off  $\frac{3}{4}$  around  
 SCOOT BACK, swing thru  
 Swing star thru  
 Wheel and deal  
 Square thru  $\frac{3}{4}$   
 Left allemande.....



## FIGURES

by Marty Winter, Cresskill, N.J.

#### CHANGE HANDS DOOZER

Four ladies chain  
 Heads square thru four hands  
 Box the gnat, change girls  
 Swat the flea, change girls  
 Box the gnat, change girls  
 Go right and left thru  
 Forward eight and back  
 Center roll half sashay  
 Forward eight and back

Eight pass thru  
 Ends turn in, box the gnat  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

#### CIRCLING Q

Heads go right, circle to a line  
 Square thru  $\frac{3}{4}$ , U-turn back  
 Curlique, make a wave  
 All eight circulate, girls turn back  
 Dosado then double swing thru  
 All eight circulate  
 Right and left thru, dive thru  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

#### RUNNING Q

Heads right and left thru  
 Heads pass thru go round one to a line  
 Curlique, men run  
 Centers in and cast off  $\frac{3}{4}$   
 Curlique, girls run  
 Square thru  $\frac{3}{4}$ , swat the flea  
 Left allemande.....

#### CRESSKILL WING DING

Heads square thru four hands  
 Double swing thru  
 Spin the top  
 Box the gnat, slide thru  
 Double swing thru  
 Spin the top  
 Box the gnat  
 Right and left thru  
 Star thru, crosstrail  
 U-turn back, left allemande.....

#### FIGURES

by Buford Evans, Prairie Village, Ks.

#### SLEEPER NO. 1

Head couples half square thru  
 Star thru the outside two  
 Do-sa-do, make a wave and rock it  
 Everyone turn half by the right  
 Boys turn left three quarters  
 Center girls trade, boys circulate  
 Turn this boy left three quarters  
 Box the gnat, right and left thru  
 Slide thru, allemande left.....

#### SLEEPER NO.2

Four ladies chain across  
 Promenade  
 Head couples wheel around  
 Do-sa-do to an ocean wave  
 Everybody turn  $\frac{1}{2}$  by the right



Gents turn left  $\frac{3}{4}$   
 Center girls trade  
 Boys circulate  
 Turn a new boy left  $\frac{3}{4}$   
 Box the gnat across from you  
 Cross trail thru to the corner  
 Left allemande.....

### SLEEPER NO.3

Promenade and don't slow down  
 Head two couples will wheel around  
 Star thru, then dive thru  
 Pass thru, star thru  
 Do-sa-do to wave, rock tonight  
 Everybody turn half by the right  
 Boys turn left three quarters round  
 Those center girls trade  
 Boys circulate  
 Turn a new boy left three quarters  
     round  
 Box the gnat, right and left thru  
 Cross trail thru, left allemande.....

### SLEEPER NO. 4

Heads square thru, star thru  
 Do-sa-do and make a wave  
 Turn half right, left  $\frac{3}{4}$   
 Center girls trade  
 Boys circulate  
 Turn this boy left  $\frac{3}{4}$  round  
 Everybody turn  $\frac{1}{2}$  by the right  
 The girls turn left  $\frac{3}{4}$   
 Center boys trade  
 Girls circulate  
 Turn this girl left  $\frac{3}{4}$   
 Right and left thru, turn the girls  
 Slide thru, left allemande.....

### FIGURES

by Hugh Armstrong, Regina, Sask., Can.

One and three the ladies chain  
 Send 'em back, Dixie style  
 Make a wave and balance  
 Step thru, star thru  
 Two ladies chain  
 Send 'em back, Dixie style  
 Make a wave and balance  
 Boys run, wheel and deal  
 Swing thru  
 Right and left thru  
 Left allemande.....

Heads right, circle to a line  
 Ladies lead, Dixie style  
 Make a wave, balance

Left swing thru  
 Cast off three quarters  
 Ends fold, peel off  
 Centers trade, bend the line  
 Star thru, double pass thru  
 First couple left, next go right  
 Swing thru, spin the top  
 Step thru, left allemande.....

### FIGURES

by Wes Wessinger, San Diego, Calif.

### YOU'RE KIDDIN'

Side couples right and left thru  
 Same two ladies chain  
 Heads right and left thru  
 Rollaway  $\frac{1}{2}$  sashay  
 Star thru  
 Do-sa-do outside two to ocean wave  
**BOYS RUN CHAIN THRU**  
 Couples circulate  
**Couples HINGE AND TRADE**  
 Centers pass thru, split two  
 Around one, line up four  
 Star thru, California swirl  
 Do-sa-do to ocean wave, balance  
 Swing thru, boys run  
**TAG THE LINE**, right  
 Boys trade  
 Cast off  $\frac{3}{4}$ , box the gnat  
 Right and left thru  
**SQUARE THE BARGE** four hands  
 Left allemande.....

### CIRCULATE & VARIATIONS FIGURES

by Jack Lasry, Miami, Florida

Heads pass thru, U-turn back  
 Star thru  
 Do-sa-do to an ocean wave  
 All eight circulate  
 Swing thru (balance)  
 All eight circulate  
 Swing thru (balance)  
 Right and left thru  
 Dive thru, pass thru  
 Left allemande.....

Heads star thru  
 California swirl  
 Do-sa-do to an ocean wave  
 Eight circulate  
 Cast off  $\frac{3}{4}$  (balance)  
 Boys run, lines go up and back  
 Slide thru, right and left thru

Dive thru, pass thru  
Left allemande.....

Heads cross trail around one to a line  
Lines go up and back  
Slide thru  
Do-sa-do to an ocean wave  
Eight circulate, cast off  $\frac{3}{4}$   
Eight circulate, cast off  $\frac{3}{4}$   
Right and left thru, dive thru  
Pass thru, left allemande.....

Promenade, heads wheel around  
Pass thru, wheel and deal  
Outsides squeeze in to a line  
Square thru four hands  
U turn back  
Do-sa-do to an ocean wave  
Eight circulate  
Swing thru (balance)  
Eight circulate (balance)  
Boys run, cross trail thru  
Left allemande.....

Heads square thru four  
Swing thru, boys run  
Bend the line  
Right and left thru  
Two ladies chain  
Send em back Dixie style  
to an ocean wave  
All eight circulate  
Left swing thru, girls run  
Bend the line, star thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

### RUN FIGURES

Heads square thru four  
Slide thru  
Lines up and back  
Center four square thru four  
Centers in, centers run  
New centers star thru  
Lines up and back  
Star thru, substitute  
Pass thru, left allemande.....

Heads square thru four  
Swing thru, boys run  
Bend the line  
Centers square thru four  
Centers in, centers run  
New centers star thru  
Lines up and back

Star thru, centers pass thru  
Star thru, pss thru  
Wheel and deal  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads roll away  
Square thru four  
Split the sides around one to a line  
Centers square thru four  
Centers in, centers run  
New centers slide thru  
Left allemande.....

Heads lead right, circle to a line  
Centers square thru four  
Centers in, centers run  
New centers star thru  
Lines up and back  
Box the gnat, barge thru  
Slide thru, left allemande.....

Heads lead right, circle to a line  
Rollaway half sashay  
Centers square thru four  
Centers in, centers run  
New centers star thru  
(hook on) Cast off  $\frac{3}{4}$   
Ends fold (behind them)  
Centers pass thru, slide thru  
Left allemande.....

Heads rollaway  
Lead to the right, circle  
Ladies break  
Boys square thru four  
Centers in, centers run  
Girls do-sa-do, swing thru  
Pass thru  
(girls go) Centers in, centers run  
Boys do-sa-do, swing thru  
Spin the top, pass thru  
Centers in, cast off  $\frac{3}{4}$   
Girls fold (behind that boy)  
Double pass thru, boys trade  
Star thru, bend the line  
Star thru, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande.....



## FIGURES

by Will Orlich, Bradenton, Fla.

### FAST START

Head couples star thru  
California twirl, dive thru  
Star thru, California twirl  
Clover and the others  
Star thru, pass thru  
California twirl  
Left allemande.....

### THAR-STAR BREAK

All around the left-hand lady  
Partner left, allemande thar  
Boys back up a right hand star  
Shoot the star, girls run  
Promenade, don't slow down  
All four couples single wheel  
to an eight hand star  
Right hand star and don't just stand  
Girls roll back to a left allemande.....

### SAME SEX CAST OFF

Head two ladies chain  $\frac{3}{4}$   
Side men turn 'em  
Forward six and back  
Same six swing thru  
Same sex cast off  $\frac{3}{4}$  round  
Face partner and back away  
Circle up eight same ole way  
All four ladies rollaway  
Right and left grand.....

### SIX SWING THRU NO. 1

Head ladies chain  $\frac{3}{4}$   
Side men turn 'em and rollaway  
Forward six and back  
Swing thru two by two  
Cast right  $\frac{3}{4}$  round  
Move ahead single file right  
Around one and when you're there  
Circle up eight  
All four ladies go forward and back  
Girls pass thru  
Boys square thru four hands round  
Girls turn back and star thru  
Wheel and deal, eight chain two  
Dive thru, substitute  
Swing thru, turn thru to the corner  
Left allemande.....

### SIX SWING THRU NO. 2

Head ladies chain  $\frac{3}{4}$

Side men turn 'em and rollaway  
Forward six and back  
Swing thru two by two  
Cast right  $\frac{3}{4}$  round  
Move ahead single file right  
Around one and when you're there  
Circle up eight  
All four boys go forward and back  
Boys pass thru  
Girls square thru four hands round  
Boys turn back, swing thru  
Again swing thru, slide thru  
California twirl, promenade  
Head couples wheel around  
Star thru, eight chain three  
Left allemande.....

### LADY FALL THRU

Head ladies chain  
Head couples double star thru  
Both turn right single file  
Boy around two  
Lady fall thru and wheel chain  
That's once and a half to the opposite  
man  
Rollaway with a half sashay  
Square thru count four hands  
Ends only left allemande  
Partners all right and left grand.....

### BREAK

Forward eight and eight fall back  
California twirl, U-turn back  
Circle up eight with might and main  
Face your corner  
All eight chain  
Rollaway a half sashay  
Grand right and left.....

### SIX SPIN THE TOP NO. 1

Head ladies chain  $\frac{3}{4}$  around  
Side gents turn 'em  
Forward six and back with you  
Six swing thru  
First by the right, then the left  
Boys trade but turn back and balance  
all  
Six spin the top, ends swing half  
Center four move  $\frac{3}{4}$  round  
Ends move up and balance  
Step thru and circle up four  
Head gents break and line up four  
Crosstrail thru and find the corner  
Left allemande.....

## SIX SPIN THE TOP NO. 2

Head ladies chain  $\frac{3}{4}$  around  
Side gents turn 'em  
Forward six and back with you  
Six swing thru  
First by the right, then the left and  
balance  
Six spin the top, ends swing half  
Centers allemande thar  $\frac{3}{4}$  around  
Ends move up and balance  
Step thru and circle four  
Head gents break and line up four  
Crosstrail thru to a left allemande.....

### SIMPLE

Head gents and corner girl  
Up to the middle and back  
Lead to the right and circle four  
Full around and a little bit more  
Side gents break to a line of four  
Pass thru, wheel and deal  
Dixie grand, right, left, right  
Left allemande.....

### SIMPLY PADDED

Head gents and corner girl  
Lead to the right and circle four  
Head gents break, line up four  
Pass thru, wheel and deal  
Substitute, double pass thru  
Cloverleaf, double pass thru  
Centers in and round off  
Dixie grand, right, left, right  
Left allemande.....

### SIMPLY CROSS PADDLY

Heads star thru  
Right and left thru  
Double pass thru  
Cross cloverleaf  
Double pass thru  
Centers in and round off  
Double pass thru  
Cross cloverleaf  
Dixie grand, right, left, right  
Left allemande.....

### FIGURES

by Ed Fraidenburg, Midland, Michigan

Heads lead right  
Circle to a line  
Pass thru, wheel and deal  
Centers swing star thru

Others divide and star thru  
Right and left thru, dive thru  
Centers swing star thru  
Others divide and star thru  
Circle four, sides break to a line  
Crosstrail thru  
Left allemande.....

Heads lead right  
Circle to a line  
Pass thru, wheel and deal  
Centers swing star thru  
Others divide and star thru  
Swing star thru these two  
Then wheel and deal two by two  
Centers swing star thru  
Others divide and star thru  
Swing star thru these two  
Then wheel and deal two by two  
Centers swing star thru  
Others divide and star thru  
Right and left thru  
Dive thru, pass thru  
Left allemande.....

Heads spin the top  
Sides divide, right and left thru  
(All eight pull right hands by and  
courtesy turn)  
Pass thru, wheel and deal  
Centers star thru  
Spin the top  
Others divide, right and left thru  
Pass thru, wheel and deal  
Centers pass thru  
Left allemande.....

Heads spin the top  
Sides divide, a right and left thru  
Pass thru, wheel and deal  
Centers swing thru  
Others divide, a right and left thru  
Pass thru, wheel and deal  
Centers pass thru  
Left allemande.....

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creative material and questions to  
Willard Orlich, Workshop Editor,  
**SQUARE DANCE** Magazine, Box  
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# Fashions

## BRUSH-UP STOLE



### MATERIALS REQUIRED:

10 ounces of Bernat Mohairspun (66% Mohair— 17% Virgin Wool & 17% Nylon, which is sufficient yarn to make one stole, if the directions are followed.

1 pair straight knitting needles (No. 10, British or No. 4, American) or any size which will give the stitch gauge given below. 1 Buckle.

GAUGE: 3 stitches = 1 inch.

DIRECTIONS: Using Mohairspun double, cast on 100 stitches. [

Rows 1,3,5,7,9 and 11 (wrong side): KNIT. Rows 2,4,6,8 and 10: PURL.

Rows 12, 14 and 16: KNIT. Rows 13 and 15: PURL.

Repeat these 16 rows four times more. Then repeat Rows 1 through 4.

Then Knit one, slip one, pass slip stitch over knit stitch, knit one;

Repeat knit one, slip one, pass slip stitch over knit stitch, knit one.

Continue to end of row.

Next row: PURL. Next row: BIND OFF.

ENDS: Using Mohairspun double, with right side facing you, pick up 21 stitches across one short end.

Row 1: Knit 1, \*Purl 1, Knit 1, Repeat from \* across row.

Row 2: Purl 1, \*Knit 1, Purl 1, Repeat from \* across row.

Repeat these 2 rows twice more.

DECREASE ROW: Knit 1, Purl 1, Knit 1, \*Purl 3 tog, Knit 1, repeat from \* 3 times more, Purl 1, Knit 1 — 13 stitches. Then repeat Rows 2 and 1 until end measures 3 inches. Bind off.

WORK OTHER END IN SAME MANNER.

BUCKLE: Using Mohairspun double, buttonhole stitch around buckle.

FINISHING: Brush entire garment with nylon brush. Sew buckle in place.

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## EVENTS

**OHIO**— Square 'em up at the 4th Annual Gallia County Festival, May 1-3, with callers Sonny Bess, Denver Britton, Ron Shamblin and Cecil Sayre, Contact Sonny Bess, 646 Adams Ave. Huntington, W. Va.

**MICHIGAN**— The 11th Annual Tulip Time Festival S/D will be held at the West Ottawa High School Gym, Holland, Mich. May 15 - 16, 1970. Featured caller will be Bob Augustin with rounds by Sam & Thelma Nay. The Wooden Shoe Klompen Dancers will entertain with an exhibition. Information is available from the Holland Tulip Time Festival, Civic Center, 150 W. 8th St. Holland 49423.

**OHIO**— 11th Annual Buckeye State Convention, May 16-17. Write Paul Plehn, 534 Maple Blvd. Monroe, Mich. 48161.

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**NEW YORK**— The North Country Squares, Inc. present their 3rd Annual Apple Blossom Festival, Bailey School, Plattsburgh on May 16 and 17, with Bob Cathcart, Dick Fleming and Les Heaps calling. The event will be climaxed by the crowning of an Apple Blossom Queen. Write Bob & Jo Barber, 12 Dennis Ave. Plattsburgh 12901.

**WEST VIRGINIA**— May 15 and 16 are the dates for the "Funtier" at Capapon Lodge, Berkley Springs, W.Va. with Chuck Stinchcomb, Ed Sparrough, and Les Chewning. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705

**MICHIGAN**— The 15th Annual Northwest Mich. S/D Festival will be held in High School gym, Traverse City on May 23 & 24, with Dub & Clara Perry and Jerry & Sherry Haag. Write Dan Harrigan, 599 Keystone Rd. Traverse City, Mich.

**NEBRASKA**— Summer dance dates in Omaha with Don Trecek and Glenn Lapham calling, are: May 23, June 13, July 11, Aug. 8 at Commercial Savings & Loan Bldg.; also June 27, July 25, Aug. 22, at Southroads. Contact Arlene Lapham, 4971 So. 42, Omaha, Neb. 68107.

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### SWINGING SQUARE:

2350—You Are My Sunshine; Caller: Harry Tucclarone, Jr.

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The six most commonly occurring formations are used, and they are: Route 1p2p, Line 12(2)(3), Route c4cl, Box 4-2 (the name given to the formation when the head couples have done a star thru or its equivalent. Gent 1 is in front of gent 4 and is facing the number 2 position), Box 1-4 (the name used to describe the position when the head couples are in the center with their backs to their partners and gent 1 is facing lady 4. All are ready to do a

left allemande.), and Ocean Wave 1-4. The names are easily understood if one has a basic knowledge of the mental imagery method of calling, as the name given depends upon the position and facing direction of the first man in the square in relationship to the other seven people.

The middle section of each page contains the figure, or the zero movement, and this includes one, two, and three zero movements. The bottom third of the page is the get out to a left allemande. The “shredding” of the pages allows enough combinations to create a total of 1296 variations.

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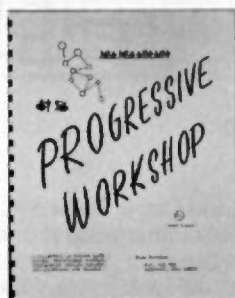
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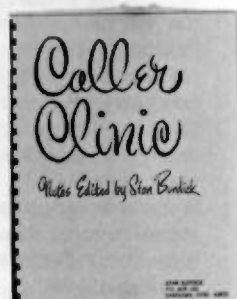
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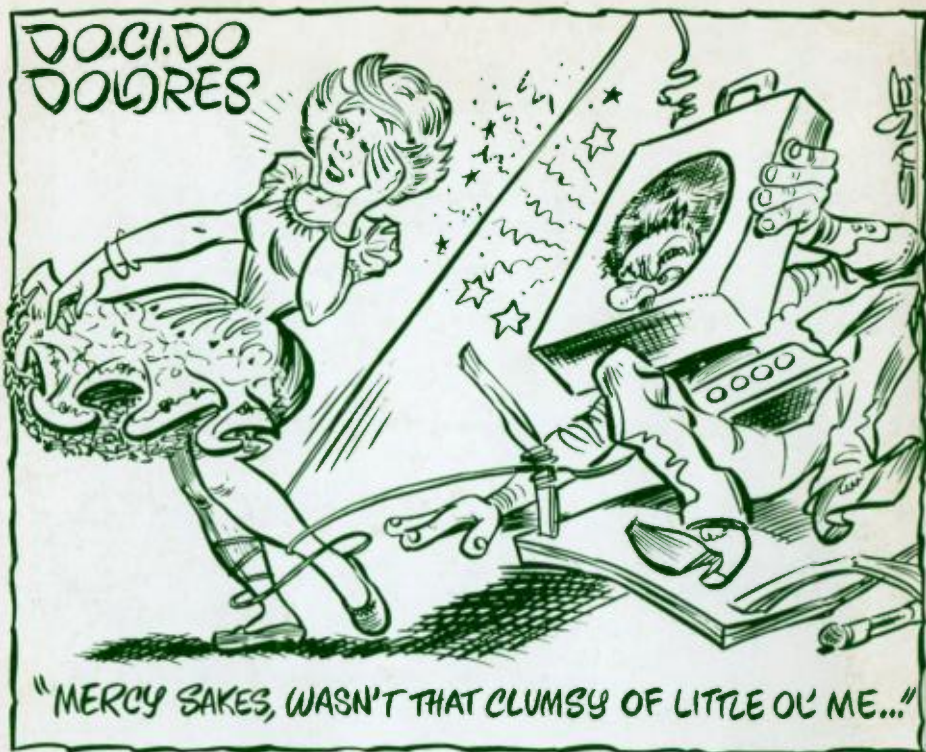
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